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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

#733 / NOV 5 - NOV 11, 2009  
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# VUEWEEKLY



**Broke.**  
Rosie Dransfeld  
spotlights local  
poverty for the  
Global Visions  
Film Festival

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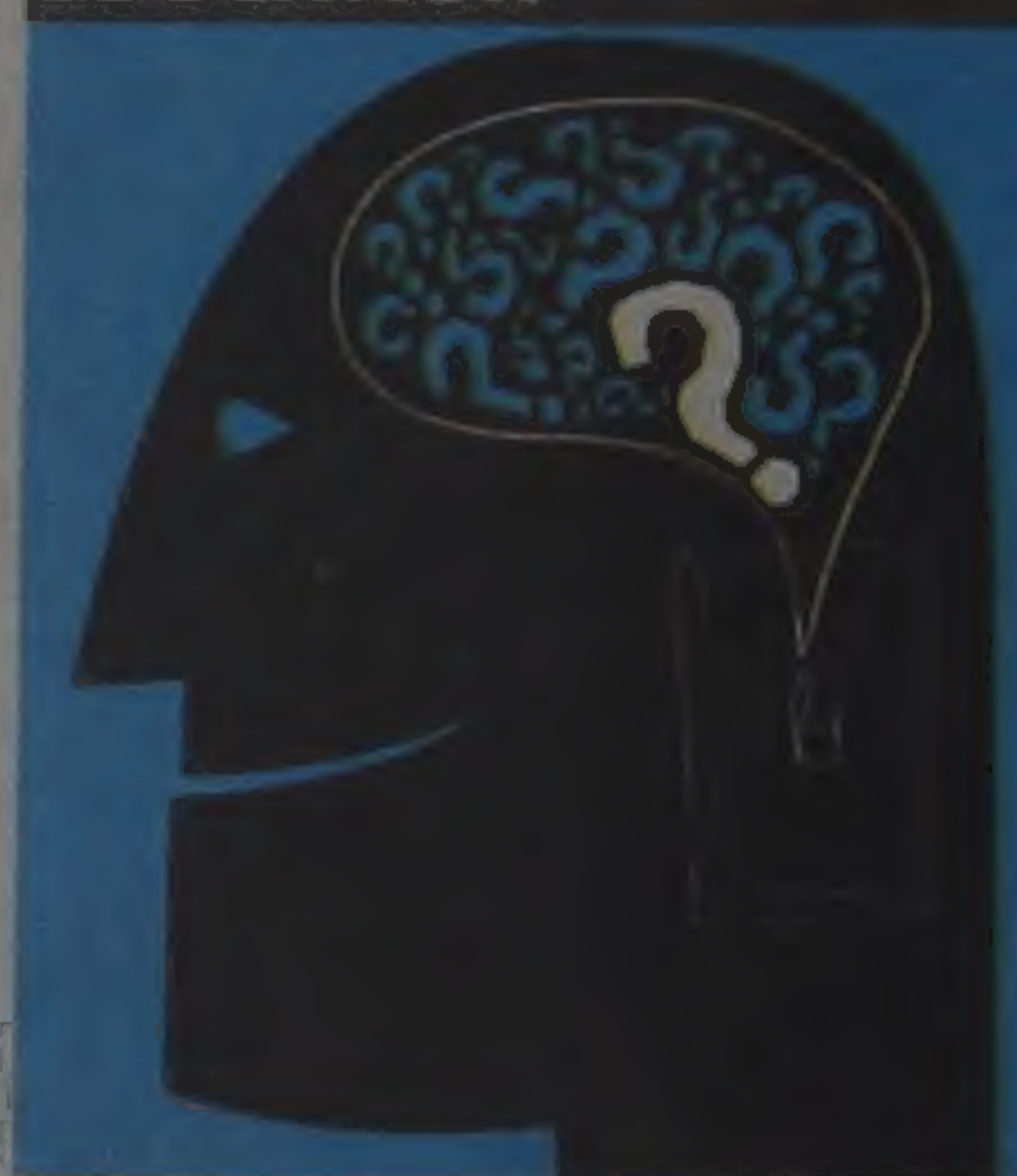
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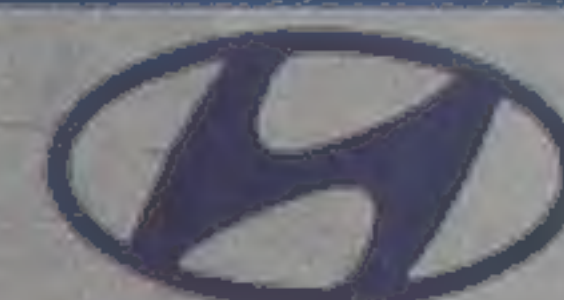
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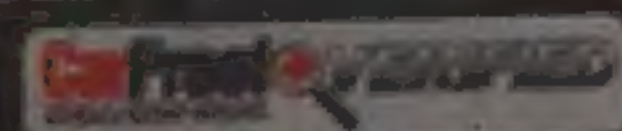


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# UP FRONT

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## EDITORIAL

# Vuepoint TFWP flawed

SCOTT HARRIS  
// SCOTT@VUEWEEKLY.COM

Unions, immigrants rights groups and other civil society organizations have for years been calling attention to the myriad problems with the federal government's Temporary Foreign Worker Program (TFWP), pointing to the unjust nature of a program that views people from other countries as cheap and disposable workers rather than potential Canadian citizens, and to the widespread reports of abuse of those who come to Canada under its auspices. Now, with the tabling of her November 2009 report to Parliament, federal Auditor General Sheila Fraser is saying what many have said before: there are problems with the TFWP.

The report points out that Citizenship and Immigration Canada has made significant changes in recent years in how it approaches immigration, which has led to a shift in the types of workers that are allowed into the country, without any strategy to ensure that it is meeting the needs of the labour market (to say nothing of the workers themselves).

One of the most striking examples of this is the fact that the TFWP has de facto become the primary means by which foreign workers come to the country, surpassing the traditional route of im-

migration. The report points out that in 2008 Canada admitted around 250 000 people as permanent residents, but about 370 000 temporary foreign workers came to Canada, most of whom gain no foothold to becoming Canadian citizens in the process.

Despite this fact, Fraser in her statement on the report pointed out that "there is no systematic review to ensure that job offers are genuine and that employers have complied with previous permit terms and conditions such as wages and accommodations. The problems we noted could leave temporary foreign workers in a vulnerable position and pose significant risks to the integrity of the immigration program as a whole."

Unfortunately, Fraser's recommendations fall short of meaningfully addressing the problems inherent in the TFWP, amounting to tweaking an unjust and racist program rather than taking steps to dismantle it and replace it with something that recognizes people as more than disposable cogs. Simply put, if Canada needs the skills that foreign workers can offer, it should be willing to reciprocate by allowing them to enter Canada through the mainline immigration process and become Canadian citizens if they so choose. Anything else falls short of the values Canada professes to be built upon. **V**

## GRASDAL'S VUE



## Letters

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780-426-2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

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T: 780.426.1996 F: 780.426.2889 E: OFFICE@VUEWEEKLY.COM W: VUEWEEKLY.COM

**EDITOR / PUBLISHER** RON GARTH // ron@vueweekly.com  
**NEWS EDITOR** SCOTT HARRIS // news@vueweekly.com  
**ARTS / FILM EDITOR** PAUL BLINOV // paul@vueweekly.com  
**MUSIC EDITOR** EDEN MUNRO // eden@vueweekly.com  
**DISH EDITOR** BRYAN BIRTLES // bryan@vueweekly.com  
**OUTDOOR ADVENTURE EDITOR** JEREMY DERKSEN // snowzone@vueweekly.com  
**ASSOCIATE MUSIC EDITOR** BRYAN BIRTLES // bryan@vueweekly.com  
**STAFF WRITER** DAVE BERRY // david@vueweekly.com  
**CREATIVE SERVICES MANAGER** MICHAEL GARTH // michael@vueweekly.com  
**PRODUCTION** CHELSEA BODS // che@vueweekly.com  
**ART DIRECTOR** PETE NGUYEN // pete@vueweekly.com  
**SENIOR GRAPHIC DESIGNER** LYLE BELL // lyle@vueweekly.com  
**WEB/MULTIMEDIA MANAGER** TREVOR KJORLIEN // trevor@vueweekly.com  
**WEB/MULTIMEDIA LISTINGS** ROB BUTZ // butz@vueweekly.com  
**GLENYS SWITZER** // glenys@vueweekly.com

**SALES AND MARKETING MANAGER** ROB LIGHTFOOT // rob@vueweekly.com  
**LOCAL ADVERTISING** 780.426.1996 // advertising@vueweekly.com  
**CLASSIFIED ADVERTISING** 780.426.1996 // classifieds@vueweekly.com  
**NATIONAL ADVERTISING** DPS MEDIA // 416.413.9221  
**ADMINISTRATION/DISTRIBUTION** MIKE GARTH // michael@vueweekly.com  
**ADMINISTRATION/PROMOTIONS** AARON GETZ // aaron@vueweekly.com

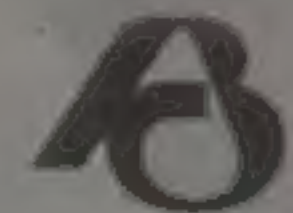
**COVER CONTRIBUTORS** ASHLEY CHAMPAGNE // www.ashleychampagne.com  
 Ricardo Acuña, Steve Anderson, Mike Angus, Josef Braun, Rob Brezsky, Jonathan Busch, Gwynne Dyer, Marie Elliot, Mike Garth, James Grasdall, Kristina De Guzman, Sharman Hnatuk, Jan Hostyn, Connie Howard, Andrea Nemerson, Michael Geist, Tamara Gorzalka, Whitley Houston, Maria Kozych, Francis Mithrush, Omar Mouallem, Carolyn Nikodym, Stephen Nolley, TB Player, Samantha Power, Jprocktor, Steven Sander, Bryan Saunders, James Stewart, David Young

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 Barrett DeLaBarre, Alan Ching, Raul Gurdian, Dale Steinke, Zackery Broughton, Wally Yanish, Justin Shaw

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## PRO-ENVIRONMENT, ANTI-IDIOT

I just read your article on Greenpeace's tactics ("Stepping it up a notch," Oct 29 - Nov 4, 2009). Nobody ever talks about how Greenpeace is putting employees who have families at risk by their actions. Nobody ever mentions how Greenpeace left their "business" behind a heavy hauler for site staff to clean up, which is so humane of them. Not a thing said about how they use the first aid stations after everything is said and done. It is never seen from the view of the staff that has to deal with the inconvenience of people in an environment that can cause major damages, including a person getting hurt or killed. It is never mentioned how dangerous a site can be, especially if you do not put safety first. For example: when I see a photo of a person up that high without even a harness on I think of one word: stupidity. I work out there daily and I don't take those risks. Why would they? If you're going to up there, be smart about it.

I am sure if you ask any person that had to deal with Greenpeace when they were here, they would most likely shake their heads and tell you some of the "activists" they had deal with were childish, rude and disgusting. Just because I live and work up here does not mean I am against the environment,

but I am against idiots. Everyone has a right to fight for their cause, but when it interrupts my workday, I don't take it seriously.

By the way, did you know that Fort McMurray is one step closer to banning the commercial usage of plastic bags!

Born and raised,  
**Marina Smith**  
**Fort McMurray**

## A MODEST PROPOSAL

The US experience shows that the federal Conservatives' proposals to increase penalties for white-collar crime and create a national securities commission will do little to decrease the crime rate or protect investors or consumers.

First, the stronger penalties will only apply to financial crimes (not pollution or making products that hurt people) and only if you steal more than \$1 million (which allows for a lot of stealing with no greater penalty). Second, the US has a national commission but still has a high securities crime rate.

The best way to prevent corporate crime is to have investors and consumers who are educated to avoid scams and fraudsters, and empowered to hold them and government regulators to account for wrongdoing and weak enforcements.

The federal government can easily, and at a very low-cost, empower investors and consumers by requiring the largest corporations in Canada to include a one-page pamphlet once or twice each year in the same envelopes they send bills, notices and statements to investors and consumers. The pamphlet would describe and invite investors and consumers to join a watchdog group that they fund and direct.

More than 20 million Canadians would receive the pamphlet (paid for by the watchdog group), and if only five percent joined at \$40 per year, the group would have one million members and a \$40 million annual budget (more than enough to provide education, complaint-assistance, legal services and lobbying help to investors and consumers across Canada).

Given that a bit of the price investors and consumers pay for big business products and services goes to pay the more than \$500 million these businesses spend each year to advocate their interests (through advertising, political donations and lobbying), the least the federal government can do is require these businesses to facilitate the creation of advocacy groups for investors and consumers.

To see details about this proposal, go to [dwatch.ca/camp/RelsOct2109.html](http://dwatch.ca/camp/RelsOct2109.html).  
**Duff Conacher, Coordinator**  
**Democracy Watch**



## Issues

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of *Vue Weekly*.

# A pandemic of incompetence

## H1N1 vaccine chaos just the tip of the iceberg



SIGN OF THE TIMES >> Government mismanagement of health care has left the province ill-equipped to deal with H1N1. // Eden Munro

RICARDO ACUÑA  
// UALBERTA.CA/PARKLAND

We've known for some-time that the Alberta government has a structural inability to plan for the long term—we've seen this with their failures on infrastructure, the environment, public services spending and the economy as a whole. Now, it's become clear that they also lack the ability to carefully assess what is happening in the province and plan in the short term as well.

Anybody who has even remotely been paying attention could tell what was happening. After six months of the World Health Organization, media outlets and governments talking endlessly about the H1N1 pandemic and its potential repercussions, no one should have been surprised by the sense of panic that had developed in the population at large.

When public health experts from across North America hit the airwaves this fall to say repeatedly that everyone should get the vaccine when it comes out in order to protect themselves, it became clear that the public sense of panic would immediately be manifest in the perceived urgency of the need to get the vaccine.

It is unbelievable, therefore, that the government of Alberta could have been in any way surprised by the massive turn-out of people seeking to get the vaccine in the first five days it was offered. Yet that is exactly what they claim—that they were taken by surprise by the "unexpected stampede" of "panicked" Albertans. That they assumed that, after all the hype about the flu and the vaccine, people would voluntarily step aside and let those in high-risk groups get the shot first shows just how out of touch the government is with the population at large.

Perhaps it's not fair to suggest that the government had no plan for dealing with the vaccinations. Alberta, like virtually every other jurisdiction in the world, has a plan in place for dealing with pandemics. That plan clearly states that in the case of a pandemic priority in vaccination will

be given to those most at risk. But Health Minister Ron Liepert decided to ignore that plan and make the vaccine available to everyone at once. And he appears to have done so for ideological reasons, telling reporters that he didn't "want to be like the old Soviet Union where you're interrogating people" to determine if they are high-risk or not.

After six days of thousands of people in the high-risk categories being turned away from overwhelmed clinics around the province, the government finally decided to shut down all the clinics while they developed a plan for ensuring that those at risk actually receive priority for the shot. In other words, after six days of mayhem they have decided to actually follow Alberta's pandemic plan.

The problem now, however, is that as a result of the six days of mayhem, the province's supplies of the vaccine are running low, and the manufacturer of the vaccine is seriously behind in their production schedule.

Ron Liepert is now taking credit for the fact that in the first six days some 300 000 people were vaccinated, and is suggesting that that figure shows the degree to which their "plan" was successful. What he does not say, however, is that the 300 000 figure is more a testament to the dedication of the front-line health workers who managed to continue delivering vaccines despite the chaos and mayhem that resulted at the clinics. Once again, it is clear that when it comes to health care, this government is flailing and making stuff up on the fly, and were it not for the dedication of health workers we would be in much worse shape than we already are.

One of the reasons that more clinics could not initially be opened up, particularly in the larger centres, is that there is simply not enough front-line health-care staff to do so. Which is an aspect of this discussion that has not received much air-play in the media—the fact that the onset of this pandemic is happening while our health care system in general is in crisis.

Even before the arrival of the flu we were in a situation in which we did not have enough nurses, doctors or hospital beds and where our emergency rooms were overcrowded and overwhelmed. At the same time, the provincial government has been on a mission over the last six months to further cut costs in health care, meaning even fewer beds and staff. In other words, our health care system was already strained and bursting at the seams and getting worse.

Now we are heading into a pandemic which will, by definition, mean increased numbers of hospitalizations, emergency room visits and extended stays. It will also mean, especially given the failure to prioritize vaccine distribution to front-line health staff, large numbers of hospital staff getting the flu and missing work. None of this, however, seems capable of reversing Ron Liepert and Stephen Duckett's determination to proceed with taking at least another \$1 billion out of the health care system.

The chaos at the vaccination clinics was really just the tip of the iceberg. As H1N1 works its way through our population over the course of the next six months, the impacts of this government's neglect and destruction of the public health care system will become more and more evident—lives will be lost as a result. Albertans need to speak up now and demand that the government reinvest in public health care immediately to ensure that the system can adequately meet both current demand and the expected increase in demand resulting from H1N1. Albertans also need to demand that the government develop a concerted plan for health care that prioritizes the health and well-being of Albertans over the long term, rather than just the bottom line. If we don't demand that now, will the system be there three months from now when we really need it? ▽

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.

## PROVINCE // 2009 PC AGM AND CONVENTION

# Stelmach faces test

## Provincial Tories will vote on premier's leadership as his popularity plummets

SAMANTHA POWER  
// SAMANTHA@VUEWEEKLY.COM

At this weekend's Progressive Conservative AGM and Convention Premier Ed Stelmach will stand in front of the party members that chose him as leader three years ago and receive a grade for his performance since taking the reins of Alberta's longest-ruling party. Facing widespread criticism over the province's multibillion-dollar deficit, cuts to public services and the roll-out of the H1N1 vaccination program, the confidence vote comes at a critical time for Ed Stelmach, whose personal popularity has been sliding for months, as has the PC brand in Alberta.

"There has been a lot of concern about a number of the directions the government is heading," comments Mark Lisac, publisher of *Insight Into Government*, an independent weekly focused on Alberta politics and government.

Lisac says that proposed legislation regarding electricity transmission lines is the latest move which has meant an upswing in activism in rural areas of the province—the party's base—and growing uncertainty in Stelmach's leadership. "Approval ratings are well down from a year or two ago," Lisac says. "An important poll in June showed for the first time his approval ratings dipped in rural areas, which should be an area of strong support."

Former premier Ralph Klein—who himself was forced to move up his retirement plans following more-temper-than-expected support in the 2006 leadership review—has stated anything less than 70 percent support would put pressure on Stelmach to step down as leader of the party.

Such a move, says Lisac, would have widespread impacts for the party and the province.

"If he were to lose, in effect, it would throw the party into turmoil for several months—the constant campaigning where no one would know who would be in charge."

Lisac believes that's why we'll see few comments of dissent on Stelmach's leadership and fairly high marks from party delegates.

"We may at this point have seen all the comment we can expect," he suggests. "Former MLAs who are looking at supporting the Wildrose Alliance Party have made their statements and there's been a trend for high-profile people to state dissent is not good idea for leadership right now."

But if dissent is unlikely to be found within the convention halls in Red Deer, it will certainly be found outside the doors. Several groups, including the Alberta Union of Public Employees, Friends of Medicare and Public Interest Alberta, have banded together to send a message about the direction of the province to the party delegates and its leadership.

David Eggen, the executive director of Friends of Medicare, says the demonstration is intended to highlight to the

whole PC membership the recent, and looming, budget cuts to public services.

"We're targeting the convention because it's not just hardened politicians, it's delegates from around the province who are attending and we're hoping to influence," Eggen explains.

Given the range of controversies smoldering in the province, Eggen expects that participation in the November 7 "Stop the Cuts" rally will be diverse, with Albertans concerned about proposed nuclear plants, those concerned with electricity transmission lines, students and seniors all participating.

"People at Red Deer College and teachers in the public and catholic schools as well as health care workers started to see that we all have a lot in common

**“ We may at this point have seen all the comment we can expect. Former MLAs who are looking at supporting the Wildrose Alliance Party have made their statements and there's been a trend for high-profile people to state dissent is not good idea for leadership right now. ”**

looming over us," Eggen says, adding that he thinks the location will bolster numbers. "Red Deer is also the centre of the province so it's strategic for Calgary and Edmonton to attend. We're also expecting people from towns around Red Deer that wouldn't normally come up to Edmonton or Calgary."

Eggen is hoping the convention will see strong debate on the government's focus on cuts to deal with the deficit.

"You can't take education and public health care for granted because there are people out there to actively destroy those public services," he says.

Such widespread dissatisfaction with the current direction of the government is why, regardless of the results of the leadership vote, Lisac believes Stelmach will be facing an uphill battle in proving himself to Albertans outside the PC membership ranks.

"Because of the state of everything else in the province and the public polls on his performance, even if he were to get 90 percent I think he's still on probation for a year." ▽

The Stop the Cuts rally will convene at the Kinsmen Community Hall in Red Deer (4726 - 34 St) at 11:30 am before proceeding to the site of the PC convention at noon. Free bus transportation from both Edmonton and Calgary to the event is being provided. Call 780.420.0471 or 780.423.4581 or visit friendsofmedicare.ca for more information.



# Fall Style II

next week

COMMENT >> MEDIA

## Indie media's moment?

Corporate media crisis an opportunity for new models

Despite the fact that CanWest filed on October 6, 2009 for court protection against creditors, several already well-paid directors, executives and other senior members of CanWest management will share \$9.8 million in Key Employee Retention Plan (KERP) bonuses. In an article for rabble.ca, Gary Engler contrasts this extravagance with the fact that media workers are losing severance pay, pensions and jobs, shareholders are taking huge losses and suppliers are receiving "a few cents on the dollar at best."

It is frustrating to know that those people who mismanaged the CanWest media empire are not bearing the brunt as much as media workers, shareholders and suppliers. However, there is now an opportunity for less wasteful media outlets to chip away at CanWest's market share. Rather than let other domestic or foreign media conglomerates step in, we should help independent media use this waste of resources as an opportunity to become the cornerstone of our media ecology rather than just an alternative to big media.

Independent media is often referred to, but rarely defined. It is structurally independent from the two most powerful

**MEDIA LINKS**

steve@democraticmedia.ca  
Steve Anderson  
Marie Elliott

**Media Democracy Day.org**

Our Voice | Media Democracy Day, November 10

City	Time	Activity
Calgary	10:00 AM	Media Democracy Day
Edmonton	10:00 AM	Media Democracy Day
Regina	10:00 AM	Media Democracy Day
Saskatoon	10:00 AM	Media Democracy Day
Winnipeg	10:00 AM	Media Democracy Day
Victoria	10:00 AM	Media Democracy Day
Vancouver	10:00 AM	Media Democracy Day
Whitehorse	10:00 AM	Media Democracy Day

**BE THE MEDIA >>** Media Democracy Day is one path to a reinvigorated media sector in Canada // Tris Hursey (CC)

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institutions in our society: government and corporations. This autonomy allows independent media more freedom than big media to be openly critical of power, and it makes outlets more reliant and accountable to everyday people.

Independent media typically relies on support from some combination of donations/members, foundations, NGOs/unions, commercial advertising and volunteers. Most independent media outlets also have an overt social mission that creates an orientation and ethos of public service rather than the narrow commercial interest found in many media corporations.

Independent media organizations are, however, marginalized and in need of a reliable financing mechanism that can maintain their ability to act autonomously. We know that our current media system creates an obstruction for an open public sphere, but the obstruction is not just the dominant corporate media system and its matrix of filters, it's also our inability to create a mechanism to fund a public-service independent media system.

Fixing our media system is not simply an issue of better networking of existing projects; we must develop a sustainable independent media infrastructure, while also providing stable and reliable funding to individual projects. We can't continue to rely on individual independent media outlets that are scrambling for funds for the next story. To compete with big media, independent media needs to become the incubator of journalism experiments. While some are trying, it is very much an uphill battle when daily sustenance is a preoccupation.

**The economic downturn** has been hard on both independent and corporate media, and yet there seems to be enough money to give particular management personnel extravagant annual bonuses. It is quite obvious that Canada's media-funding model needs to be reevaluated and remixed. In so doing, independent media should be prioritized by policy makers, citizens and civil society.

A partial solution to funding independent media could be "community media trusts" (CMT) financed by labour organizations, citizens, foundations, institutions (churches, universities), gov-

ernment and NGOs. Renowned communications academic James Curran and others who have put forth the creation of public trusts have conceived of single national public trusts, primarily funded through the state. Alternatively, we could set up a decentralized network of CMTs to provide service to particular geographical regions. For example, Vancouver-based NGOs, universities, churches, labour groups, foundations, citizens and possibly local government, could pool their resources and create a Vancouver CMT, which could provide long-term funding for public-service independent media in Vancouver.

Could this be the way forward for a democratically accountable independent media sector?

In the coming weeks, several cities will host public forums marking the 10th consecutive year of Media Democracy Day (MDD). The conversation in MDD's interactive workshops and panels can help provide a path to a reinvigorated independent media sector in Canada.

According to SFU Professor Robert Hackett, the initial drive of MDD was to "build a greater sense of community for those fighting for media democracy." In the past, these events have led to key collaborations between allied media projects. This year we hope to see more collaboration and more pragmatic discussions focused on elevating, expanding and multiplying independent media in this country. There is a window of opportunity right now, but that window can and will close if we don't take this challenge seriously. Considering the current crisis in big media, now is the time to take independent media to the next level.

More information regarding MDD activities can be found at [mediademocracyday.org](http://mediademocracyday.org).

*Marie Elliott is a fourth year communications student at Simon Fraser University. She aspires to be a new media/music journalist and currently runs the music blog [remixourlives.blogspot.com](http://remixourlives.blogspot.com).*

*Steve Anderson is the national coordinator for the Campaign for Democratic Media. He is a contributing author of Censored 2008 and Battleground: The Media. Media Links is a monthly syndicated column on media issues supported by CommonGround, The Tyee, Rabble.ca, Vancouver Observer and Vue Weekly.*

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# Crisis + Opportunity:

## IT'S TIME FOR A PROGRESSIVE ECONOMY

### Speakers include:

Marjorie Cohen  
Derrick Jensen (by video-conference)  
Joel Magnuson  
Mark Anielski  
Dorval Brunelle  
Peter Brown (by video-conference)  
Robin Broad  
Nathan Rao  
Sam Gindin  
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### Keynote:

**Jim Stanford**

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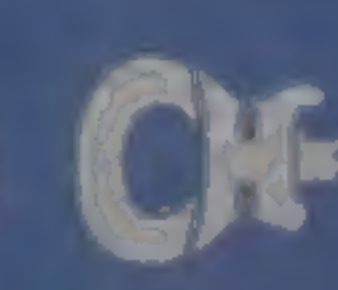
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TECH LAW >> FEE-FOR-CARRIAGE

## The à la carte option

Consumer choice holds the key  
to solving fee-for-carriage fight



OLD SCHOOL >> Combining fee-for-carriage with consumer choice could be the answer to Canada's outdated Broadcasting Act // File

For the past two months, Canadians have been subjected to a non-stop marketing campaign pitting two deep-pocketed industries—broadcasters and broadcast distributors—against each other. Television and radio commercials, full-page newspaper advertisements, websites and Twitter posts all seek to convince the public that new fees for local television signals are, depending on your perspective, either a TV tax or crucial funding to save local television.

Broadcasters claim some local TV stations will close if they do not receive millions in additional fees from cable and satellite companies as compensation for distributing their signal. Cable and satellite companies leave little doubt they will pass along any new fees—possibly as much as \$10 per month per subscriber—to their customers. The additional fees inevitably will not come from the bottom lines of cable and satellite companies, but rather from the pockets of consumers.

While the reaction for many Canadians might be sensibly to tune out the entire mess (Monday was the deadline for comments), politicians and regulators will still be left seeking a solution. In fact, some politicians have pledged to support local television, but also promised to avoid new consumer costs. Can these two positions be reconciled? Perhaps.

The answer may lie in giving consumers more choice, by allowing them to pay only for the channels they want, regardless of whether they are local, foreign, or specialty (such as CNN or movie networks).

A full "à la carte" model would require three steps. First, exclude public broadcasters from the issue altogether. The CBC argues it is also entitled to fee-for-carriage compensation, yet that runs counter to the very notion of a public broadcaster. The public has already paid for the broadcasts and should not be asked to pay again. Public broadcasters should instead form a new basic tier for cable and satellite providers that would be considerably cheaper since it would only include channels for which no fees are attached.

Second, make all remaining channels—

local, foreign and specialty—optional for consumers. Groups of channels can still be packaged to offer better value (sports, movie, local channel or US channel packages, for example), but the crucial difference from the current system would be that Canadian consumers would get to decide what channels they want to pay for. Third, institute a fee-for-carriage system so private broadcasters are compensated for their local signals where consumers choose to subscribe. If

Canadians are really concerned with their local television, they will subscribe and the broadcasters will be the beneficiaries. If the Canadian broadcasters are wrong, however, they lose both compensation and mandatory carriage.

Such a system should meet everyone's needs. Politicians succeed in getting local television stations fees for their signal without forcing consumers who don't want the channels to pay for them. Consumers gain much-needed control over their cable bills so that they are not forced to pay new fees for signals they don't want. Broadcasters get their long sought-after fee-for-carriage model.

Moreover, this approach fosters incentives for broadcasters to invest in local news and original programming because strategies based on simply licensing popular US content will become less effective as consumers anxious to view those programs subscribe to the US channels rather than the Canadian simulcast.

Adopting a genuine choice model would undoubtedly represent a dramatic shift in Canadian broadcast policy that has long featured must-carry obligations for Canadian broadcasters. Yet it is the broadcasters themselves that argue for a new paradigm. A system that matches fee-for-carriage with consumer choice may best reflect the needs of a television universe scarcely imagined when the Broadcasting Act was first drafted. ▽

Michael Geist holds the Canada Research Chair in Internet and E-commerce Law at the University of Ottawa, Faculty of Law. He can be reached at mgeist@uottawa.ca or online at michaelgeist.ca.

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# New top bureaucrat

DAVID BERRY

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With a fresh strategic vision and a related series of master plans, the City of Edmonton now has a new top bureaucrat to help implement them. After previously occupying the post in Leduc, Spruce Grove and most recently Waterloo, Simon Farbrother has been selected to replace retiring City Manager Al Maurer, who has held the position for the last decade.

Though the city manager only rarely steps into the public spotlight, he is the key non-elected official within City Hall, the major link between council and the bureaucracy and, as University of Alberta political science professor Jim Lightbody explains, someone who has to ensure that both branches keep an eye on the broader picture, something particularly important with the city's new, forward-thinking strategic vision.

"He's the one person who should be able to override what they call the silo effect in city government: where managers only look after their own department," said Lightbody. "Then he also has to sit in council all day and try to keep them focused on the broader issues, not just worried about people complaining about parking tickets. Councillors, especially with us moving to the single-ward system, increasingly see issues through the lens of their ward, or their specific policy interests: he's there to remind them that they're working in a broader organization."

Though Farbrother has spent the last five years in Ontario, he brings a very unique combination of familiarity with local politics and experience on an international stage. Born in England but graduating with his Masters in Geography from the University of Alberta, he worked his way up the chain in Leduc before becoming city manager in Spruce Grove and Chief Administrative Officer in Waterloo. Throughout, he has served on numer-

ous national and international municipal boards, including serving as president of the Canadian Association of Municipal Administrators and vice-president of the International City/County Management Association.

Among his most impressive accomplishments, though, was presiding over Waterloo's being named the most intelligent community in the world in 2007 by the Intelligent Community Forum, an organization that focuses on broadband economies and community unity. Though Farbrother downplays the award, he does think that the lessons he learned during that process will help him accomplish the goals Edmonton has laid out for its future.

"Awards are awards, but the main piece there was developing a collaborative approach to looking at the city. It involved our business community, it involved the president of the University of Waterloo, our mayor was a champion, and they all brought credibility to the initiative," he explained. "I think what it was really around was recognizing that to be successful, it's really important to think from the outside in, to listen to ideas, listen to people: if you've got an idea, don't just assume it's the right one, go chat with people, bounce it off and move forward in a clear-headed fashion."

Farbrother said that kind of collaboration would be key towards actually implementing the strategic vision put forth, which, while solid, will still need significant public support to be implemented for full value.

"I think the plans are good plans. They recognize the four pillars of sustainability, but at the same time they recognize that you can't just start off with a clean sheet and say, 'This is how we'd build a city if we were starting now,'" he said. "The challenge now is encouraging change within the context of community ... and my role is really helping various organizations throughout the city to think cooperatively and work collaboratively to improve the community." ▽

# Questions about the shot

"I was getting funding when nobody else was," Dr. Boyd Haley tells me over the phone from his office in Kentucky. "Then I started reporting the dangers of mercury, and it dried up. Fast. People I bump into on the sidewalks around here will say, 'You're doing the right thing, bringing this to the public.' They just can't jeopardize their jobs by supporting me openly."

Who is Boyd Haley, and why should we listen to him? He is one of the world's top biochemists and an expert on mercury toxicity. He earned a postdoctoral fellowship at Yale in the '70s, has been a permanent member of the National Institutes of Health (NIH) Biomedical Services since 1985, and until his recent retirement was professor of Chemistry and Biochemistry at the University of Kentucky. He has lectured and published extensively, and has been the recipient of generous research grant funding over many years. He was an NIH favourite.

But his work has become problematic for vaccine proponents. With the vaccine controversy heating up again around the push to get our flu shots, and with reader mail I'd received dismissing the thimerosal-autism connection, I was interested in his perspective.

I introduce myself, and jump right in by asking him about the swine flu shot. "Over half of health care workers don't want to take the swine flu vaccine," he says, "often because they know it contains thimerosal. According to the EPA and the National Academy of Sciences, close to 10 percent of American women have mercury body levels high enough to make their offspring susceptible to neurological damage. Mercury affects every system of the body. Nothing suppresses the immune system better than thimerosal."

"But isn't there a very real danger with the swine flu?" I ask.

"There have been about 1000 US swine flu deaths according to the CDC [Centers for Disease Control]. How does this, compared with 36 000 annual flu deaths, mesh with declaring a national emergency? It's difficult to take the CDC seri-

ously when they totally ignore the input of toxicologists. It's become all about politics and money. The Secretary of Health and Human Services, who advised Dr. Sanjay Gupta to get his swine flu shot even though he'd just recovered from the swine flu, is neither a doctor nor a scientist. How much sense does that make?"

Haley says he respects Dr. Gupta, who has publicly stated that the vast majority of children who develop flu symptoms will have a few miserable days and nothing more. What Haley has just told me also fits with last week's CBS report that the swine flu isn't nearly as prevalent as we'd initially been told. "The vast majority of cases [of swine flu test results] were negative for H1N1 as well as seasonal flu," the report states, meaning that many who were

infected with a virus, they'll get very ill. Thimerosal ironically knocks glutathione down better than anything I know."

Glutathione is a powerful antioxidant and detoxifier. We can help keep it at optimal levels by eating diets rich in high quality proteins and essential fats such as ALA (alpha lipoic acid), and for those concerned about virus or thimerosal exposure, it can be boosted with a number of over-the-counter natural health products.

Many young children will be getting the flu shot, which contains thimerosal, so I ask the burning question: is the thimerosal-autism connection the long-discredited myth I'm usually told it is? "Quite the opposite," he says. "There's a plethora of information coming out that powerfully supports the connection. NeuroToxicology recently published research that compared vaccinated primates with unvaccinated controls."

**Glutathione is a powerful antioxidant and detoxifier. We can help keep it at optimal levels by eating diets rich in high quality proteins and essential fats such as ALA (alpha lipoic acid), and for those concerned about virus or thimerosal exposure, it can be boosted with a number of over-the-counter natural health products.**

told they likely had the swine flu probably didn't have it after all. All of which makes perfect sense when we consider that there are over 200 known pathogens that can cause flu-like illness, and that in up to two-thirds of flu-like illness, no cause at all can be found.

So what can those who have become anxious about either the flu or the flu shot do? "There is one thing that will inhibit the flu virus from penetrating cells," Haley says. "A natural compound called glutathione. Glutathione is something found in very low levels in the immune compromised and in those with neurological damage such as autism. It is necessary for mercury removal, and low levels are an indication of oxidative stress. When someone with low levels gets

It showed that the severity of autism is strongly linked to the body burden of toxic metals. Those who say there's nothing to the mercury-autism connection will often cite two studies done in Denmark. These are fraudulent studies. Neither the Danes nor the Swedes have put thimerosal back in their vaccines. I've found no good science that's disproved the thimerosal-autism connection, none. And if it's so easy to disprove, why have they for so long refused to do the studies that would compare vaccinated with unvaccinated groups?"

Though I know I already have far more information than I'll possibly be able to use, I keep asking my questions, and he keeps answering; the rest will come next week. ▽

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# The avalanche of evidence

Magic number to avoid runaway climate change keeps dropping as scientific models get better

The news is bad, and it's coming in fast. Turn tens of thousands of scientists loose on a problem for two decades, and the results will seem pathetic for the first few years, because it takes time to gather the data—even to build the equipment with which you gather the data. But slowly the flow of data will grow, and at the end of 20 years you can expect major new insights every month or so.

That's where we are now with climate change. September's unwelcome news, from the Hadley Centre for Climate Prediction and Research in Britain, was that if fossil fuel use continues on the present trend line, the planet will be an average of 4°C warmer by the 2060s. This contrasts with the predic-

tion of the Intergovernmental Panel on Climate Change, published in 2007, that we might see 4°C, at the most, by 2100.

This month's bad news came from the drilling ship JOIDES Resolution (Joint Oceanographic Institutions for Deep Earth Sampling), which brought up cores from the ocean bottom containing sediments dating back 20 million years. The news was that when the carbon dioxide in the atmosphere was last at 450 parts per million, the average global temperature was 3°C – 6°C hotter than now, and the sea level was 25 – 40 metres higher.

That is bad news because 450 parts per million is where we are hoping to halt the rise in CO<sub>2</sub> in the atmosphere this

time around. (We are currently at 390 ppm.) All the world's major governments have agreed in principle that the warming must never be allowed to exceed 2°C, because beyond that we risk runaway warming—and it was thought that 450 ppm would let us stop at that point.

Not so, it would appear, or at least not for long. The leader of the JOIDES research team, Aradhna Tripathi of the University of California at Los Angeles, put it bluntly: "What we have shown is that in the last period when CO<sub>2</sub> levels were sustained at levels close to where they are today, there was no icecap on Antarctica and sea levels were 25 – 40 m higher."

Suspensions that the 450 ppm target is much too high have been growing for some time. Late in 2007 James Hansen, the director of NASA's Goddard Institute for Space

Studies in New York, made a public appeal at a meeting of the American Geophysical Union to move to a 350 ppm target.

can reverse the changes we have caused. Hansen even thought that 350 ppm might still be too high, because the "normal" level

**Many people instinctively recoil from any direct human intervention in the atmosphere, on the grounds that we don't know enough to get it right. But when we have already been changing the atmosphere unintentionally for two centuries, since the start of the industrial revolution, it's a bit late for such qualms..**

Hansen's study of ancient climates had led him to the conclusion that the first time permanent ice appeared on the planet, after a complete absence for tens of millions of years, was when the amount of carbon dioxide fell to 425 ppm some 35 million years ago. His calculations had a possible error of plus or minus 75 ppm, so for safety's sake he settled on 350 ppm as the long-term target for human stewardship of the atmosphere.

Did that word "stewardship" throw you? Many people instinctively recoil from any direct human intervention in the atmosphere, on the grounds that we don't know enough to get it right. But when we have already been changing the atmosphere unintentionally for two centuries, since the start of the industrial revolution, it's a bit late for such qualms. We have already destabilized it, and only we

of CO<sub>2</sub> during the 10 000 years of human civilization, before we began burning fossil fuels, was only 280 ppm. Now JOIDES has given us a more accurate measure of ancient climate, from closer to the present.

By 20 million years ago, almost all the ice on the planet had been lost again, due to a prolonged period of volcanic activity in the Columbia River basin of North America. The carbon dioxide emitted by that activity had raised the average global temperature to 3°C – 6°C above the current level, but the actual level of CO<sub>2</sub> that caused all that was only 400 ppm.

We will be there in five years, but we must not stay there for very long or history will repeat itself. In reality, we are going to go to at least 450 ppm, and more likely 500 ppm, before we get our emissions under control, and then we will have to commence the long and arduous task of getting the CO<sub>2</sub> in the atmosphere down to a level that will preserve our present climate over the long term. That may have to be as low as 300 ppm.

And all through that time, we must prevent the warming from exceeding 2°C, which means that a resort to various methods of geo-engineering to keep the heat down is almost unavoidable. That is what these numbers are telling us, and we would be wise to listen. ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in *Vue Weekly*.

**DYER STRAIGHT**  
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# Which fan are you?

You know the concept of a "shit sandwich?" To deliver bad news, you start with something positive and uplifting to set the tone. The crap layer comes next. Then soften the blow with another positive comment to finish. The recipe: bread, shite, bread. Over the past five games the Oilers tried the same thing but got it all wibbly-wobbly. The back-to-back shutout losses to Vancouver and Colorado (definitely not bread) were followed by a 6-5 shootout win over Detroit. The dish was completed with another layer of crap—a 2-0 loss to Boston and a 3-1 loss to the New York Islanders. Shite, bread, shite.

My plan this week was to do a recap or report card of the season to date. As we are 15 games in, it seemed like a good time to take stock of where the team is and where the team could be headed.

However, considering the eggs they've laid recently, I wouldn't be very generous and certainly wouldn't be very optimistic. I'm that kind of fan. A two-game winning streak and I start clearing my schedule for playoffs. A two-game losing streak and I feel like giving up. I get caught up in the moment and sucked into the prevailing trend until something gives. And, at this moment in history, the prevailing trend is awful.

That's the kind of fan I am. However, other hockey fans are different. Do you see yourself or others here?

**Fan 1: The hockey fetishist** This fan owns at least half a dozen hockey jerseys, has twice as many team caps and probably has a shrine filled with memorabilia, photos, posters and hockey collectibles. This shrine is often in the basement. Objects, artifacts and the amassing of collections are often more important than the game itself to these people.

**Fan 2: Hockey as a proxy for a personality** This fan lives, eats and breathes hockey. This fan probably owns one of those shirts and has a bumper sticker that proclaims that they live, eat and breathe hockey. Every conversation revolves around the

last or next game. They may even play the game. Other interests that give a person depth of character do not exist. Peel beyond the hockey layer and you've got nothing.



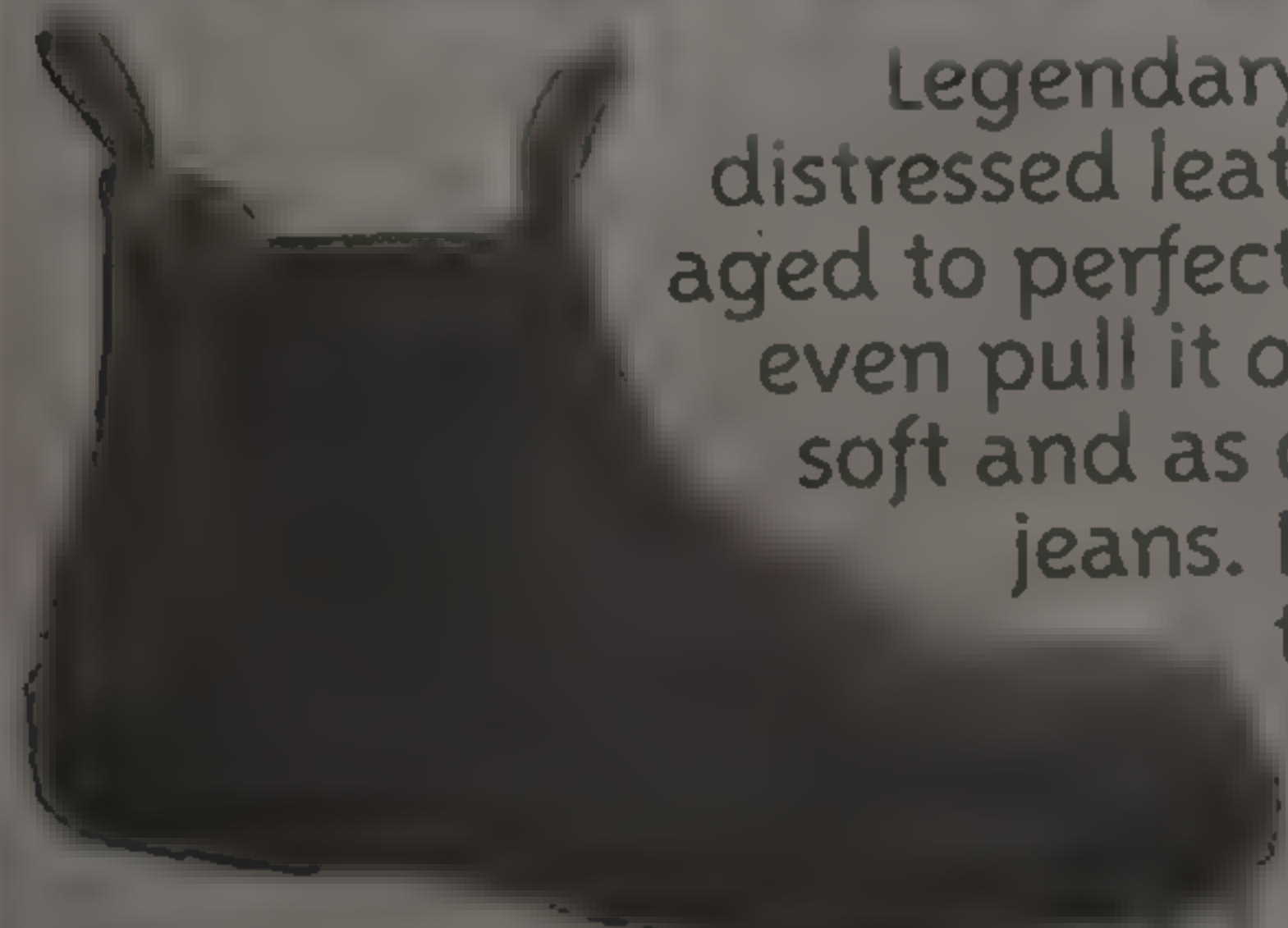
**Fan 3: The Moneyballer** Baseball fans know "Moneyball" and Sabermetrics. The already mathematical game of baseball has been revolutionized with a legion of accountants and number-crunchers rejecting traditional baseball stats (RBIs, batting averages) and devising newer ones (slugging percentages, WHIPs) in an attempt to more accurately compare and evaluate talent and player contribution. Serious baseball fans like this remind me of the Trekkies that learn Klingon. They're analytical and clinical and a little high and mighty (these aren't the fat, shirtless NFL fans covered in body paint you see in the highlights). Now some hockey fans are starting to go this direction. Scour the Internet and you'll find analysts venturing beyond the traditional goals, points and plus/minus ratings to measure teams and players. You've got Corsi numbers, Desjardins numbers, strength of opposition ratings and more. This is a new subcategory of hockey fans. These cats aren't happy with just putting on the foam finger and opening a beer. They've got to give the game elegance by using math. Eggheads!

**Fan 4: The casual fan** You know the names of at least six players, can name most of the teams not in your hometown, will sit through a game when friends take you to the sports bar and find yourself caught up in the moment when you do. You would go to a game if a friend treated you but wouldn't rearrange your life or schedule to see a game.

**Oiler player of the week:** Since I won't be cheeky enough to say "no one," I'll give a begrudging nod to Ales Hemsky. He's showing teasing glimpses of the moves and creativity that make him fun to watch. Honourable mention: Khabibulin, Gags (for starting the Movember thing). ▽



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## REVUE // ECO CAFÉ

# Is there an ECO in here?

Don't come for the food, and definitely don't stay for the service

JAN HOSTYN

// JAN@VUEWEEKLY.COM

There's something wrong when a café—one that serves breakfast, lunch and dinner as well as a gazillion different homemade pies—doesn't seem to want to be doing that. Serving people, that is.

I know. I experienced it first hand.

Right now, I'm feeling a wee bit grumpy. Slightly shell-shocked, a little bit dirty and completely unsatisfied would also be appropriate adjectives. And you, **ECO Café**, are the cause of my grief. You made it undoubtedly clear that you would rather my car had not driven a whole 37 minutes from the International Airport to park in front of your little café, my feet had not flipped and flopped their way through your bright yellow door and my rumbling stomach had not settled in at one of your cozy tables.

I'll let you in on a secret, ECO Café. I wish you were still a distant notion floating around in my head, one full of promise and possibility. But you ruined that. Now you're just a disastrous memory indelibly etched in my fairly tolerant brain.

Excuse me if I sound harsh and rigid and unforgiving. But I'm still astounded.

For those of you who aren't familiar with ECO Café, it's a much-heralded café near Pigeon Lake. You know, fields, trees, cows, serenity and a 50-minute drive from Edmonton. The café is a member of Original Fare and prides itself on supporting independent local farmers and using organic ingredients whenever possible. All good.

Being into local and organic and healthy, my family and I decided it was just what



**DISAPPOINTMENT >>** A drive to ECO Café yielded nothing but disappointment for *Vue's* reviewer // Jan Hostyn

we needed after a little drive in the country. When we arrived at the Village at Pigeon Lake, the quaint boardwalk-y shopping mecca that ECO Café is a part of, it was 7:27 pm. I know, I was timing the drive.

Everything looked oh-so-welcoming: the little tables and chairs perched out front, the rustic cottage-like exterior and the colourful sign with its shining sun, jaunty trees and shimmering water. Just like an idyllic country café.

Inside looked equally promising. A display case sporting oodles of tempting

treats gave way to a cozy coffee bar. The small room, with its wooden floors and dark round tables, was filled with earthy touches and Buddha-inspired décor. My husband likened it to a comfy mountain café with Zen-like vibes.

We opted to forgo the inviting but busy patio and enjoy the relative tranquility of the café. Only one couple shared the room with us.

We looked at the menu, marvelled at the unique selection of drinks—everything from organic wine to Italian

sodas to gluten-free beer—and felt relaxed and welcome.

Our waitress popped by to take our drink order: an organic Calypso Lemonade (\$4.50), an organic Calypso Tropical Mango Lemonade (\$4.50), a soda water (\$2.25) and a chocolate milk (\$3.25). We were still pondering the menu when she returned with her tray full of plastic glasses, and she patiently retreated.

The menu is kind of eclectic, offering everything from salads and pizza to lemon-grass chicken and Moroccan-style Alberta lamb tagine. The emphasis is on fresh, organic, seasonal and thoughtful.

We ordered Vietnamese spring rolls (\$5.95) and bruschetta (\$7.95) to start, followed by a bison burger (\$10.95), a classic ECO quesadilla (\$10.95), a grilled ham & cheese (\$9.95) and grilled wild Pacific salmon (\$15.95). And that's when things started to fall apart.

First, up went the chairs on all the unoccupied tables, which meant our warm and cozy view was replaced by a cornucopia of skinny black chair legs. Quite distracting and not ideal, but it was what it was. A signal that the 8 pm closing time was close, perhaps.

Appetizers made their way through the maze of chair legs and were successful enough. The spring rolls were hot and crispy, and the bruschetta was soft and crunchy and garlicky. But then the broom came out and someone decided it was the perfect time to sweep the lovely wooden floor. The plumes of dust it left in its wake were unsettling enough, but when they dared poke its bristles under our table, it became too much.

When the wielder of the broom assured us she wasn't trying to rush us, I commented that having a broom as a dining companion wasn't exactly relaxing. She stopped sweeping, looked at me, and said she wouldn't be much longer. *And then she kept sweeping!*

Dinner itself was okay. The quesadilla was liberally laced with tender chicken, and it came with a lively fresh salsa. The ham & cheese was packed with ham, and there was plenty of gooey cheddar too. And the bread it came on was real and hearty—not the lifeless supermarket variety. A side bowl of ham and vegetable soup needed a little work, though, since it basically consisted of a few strands of ham, some bits of onion and a somewhat fatty broth.

My husband said the bison burger was OK, but he didn't finish it, even after scraping off all the mayo the menu didn't bother to mention. Based on the café's philosophy, I'm sure the patty must have been homemade, but visually it looked just like a prefab burger, not a carefully hand-shaped one. But he did seriously dent the large pile of crispy, thick-cut fries it was served with.

My salmon wasn't successful at all. A dry piece of wild salmon was perched on top of a thick layer of Parmesan, a mound of penne and some baked grape tomatoes. Other than being slightly bland and too cheesy, the pasta wasn't bad, but the salmon itself couldn't even be rescued by the lemon wedges I eventually requested.

And it turned out our cleaning exhibition wasn't quite over. We were treated to a lively session of floor-mopping before we managed to finish eating.

Dinner was not tranquil, or enjoyable. But it was memorable.

To be fair to ECO Café, the food took a backseat to the cleaning frenzy. Even if the food had been spectacular, we wouldn't have enjoyed it. Not with billows of dust dancing about us. **V**

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## Tapas

"Tapas" is a Spanish word meaning "to cover," "lid" or "on top." The culinary custom of tapas takes its name literally from the practice of serving a glass of sherry and wine covered with a slice of bread or meat. The origins of this practice stems hundreds of years, and are as legendary as they are varied: some say it started as a way to mask the odour of cheap wine, while others say it served to protect the drink from flies or blowing sand. Still others point out kingly decrees aimed at healthier diets or preventing overconsumption. While all these stories likely carry some truth, this much we do know: tapas are a light, single-serving snack, usually comprised of bread, meats and cheeses,

and served with a glass of wine. The popularity of this custom likely has more to do with its practicality. As Spanish dinner traditionally takes place after 9pm, after-work appetites are appeased by these bite-sized creations, served in standing-room-only bars, where your glass becomes your table while you move about. Breads and saltier meats serve to increase patrons' thirst, like bowls of peanuts in today's seedier bars, and the obvious profitability of this caught on. Soon enough, it became an expected add-on with drink orders, and bars would soon compete with each other for who has better tapas. What started with a slice of bread or chorizo now demands artistic creations that rival entrees. Delicately-balanced towers of charcuteries, cheeses, herbs, pates and sauces are now the focus alongside

tantalizing wine menus, and with its growing popularity, tapas has come to mean everything from "appetizer" to a meal in itself. So for fun, the next time you're hosting a party, try topping off your guests' drinks with a few of your favourite simple ingredients.

BY BRYAN RINTLES  
// BRYAN@VUEWEEKLY.COM

### Did you know

In this year's Golden Fork Awards, the best tapas in the city, as voted on by Vue Weekly's readers, were at TZIN Wine & Tapas Bar located at 10115-104 Street. Runners up included Devlin's on Whyte Ave and the Hat on Jasper. Visit [vueweekly.com/gfa](http://vueweekly.com/gfa) for more Golden Fork Award winning restaurants.

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## PROFILE // DEEP SAPRAI

# A little bit of kick

Daawat promises authenticity and customer service



SPICY >> Daawat's chefs kick it up a notch // Bryan Birtles

BRYAN BIRTLES

// BRYAN@VUEWEEKLY.COM

**P**inning down Deep Saprai for an interview is difficult, even when you're in the same room as her. The manager of both Daawat's locations, her commitment to the customer has her up and down throughout our entire chat, less interested in what an interviewer thinks than in a customer's experience in the space. A number of times during our interview she had to politely excuse herself to recommend a customer try a new beer from the restaurant's massive selection or to chase down a couple who were checking out the menu posted outside to offer gift certificates as an added incentive to come in. Though other staff were on duty, Saprai insisted on seating a number of incoming diners herself, chatting amiably with them as she showed them to their places.

Her commitment to customer service, to ensuring a unique experience in a city that seems suddenly flooded with Indian restaurants is what drives her. Arriving in Edmonton from Vancouver a few years ago at the height of the economic boom, Saprai was dismayed at the level of service found in this city's restaurants and she aimed to



THE INVITATION >> Manager Deep Saprai wants Daawat to be different // Renee Poirier

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JUST LIKE MUMBAI >> Daawat aims to keep the food authentic // Bryan Birtles

change it.

"From the time they step through this door to the time they leave, I want to know that they're enjoying themselves. I want to wow the customer, I want them wowed," she says. "You have to make sure your customers are happy. Food is great, but if you have both [good food and customer service] the customer is even happier. You can have a buffet anywhere but when you go home you'll say, 'Well the food was great but let's go try some other place,' but if the food and customer service was great you'll say, 'Oh yeah, that was fun, we want to go back.'"

In addition to her focus on customer service, Saprai is driven by keeping the food in her restaurant authentic, to make the experience as similar to India as possible. To that end, Daawat hires its chefs from India's best restaurants, and Saprai explains that it just isn't possible to match the authenticity with home grown chefs.

"We get our chefs from India—the owners actually go there and they hand pick; they try the food out and

see who they're going to have. They go to the different restaurants and then they go talk to the chefs," she says. "It's to keep it authentic, the whole Indian culture experience. If we hire someone that's gone to school here the food is not going to be the same as someone who cooks in India."

In addition, Daawat doesn't ask its chefs to change the way they prepare food to better suit western palates—instead, they go full steam ahead, preparing it exactly the way they would in New Delhi or Mumbai.

"We don't take away from the spices thinking our customers are western customers and they find it a certain way. We go with the theory that if they want western Indian food they can make it at home," Saprai explains. "There's a little bit of kick to our food, even the buffet."

Whether it's making sure the right beer pairs with the right food, making up a special dish for vegan diners or her recent plan to bring in belly dancers for special occasions, Saprai is committed to the idea that dining is something

that should not only fill you up but should be an experience unto itself.

"I want Daawat to be known as a different kind of Indian restaurant," she says, "not your typical kind of Indian restaurant." **V**

#### DEEP SAPRAI

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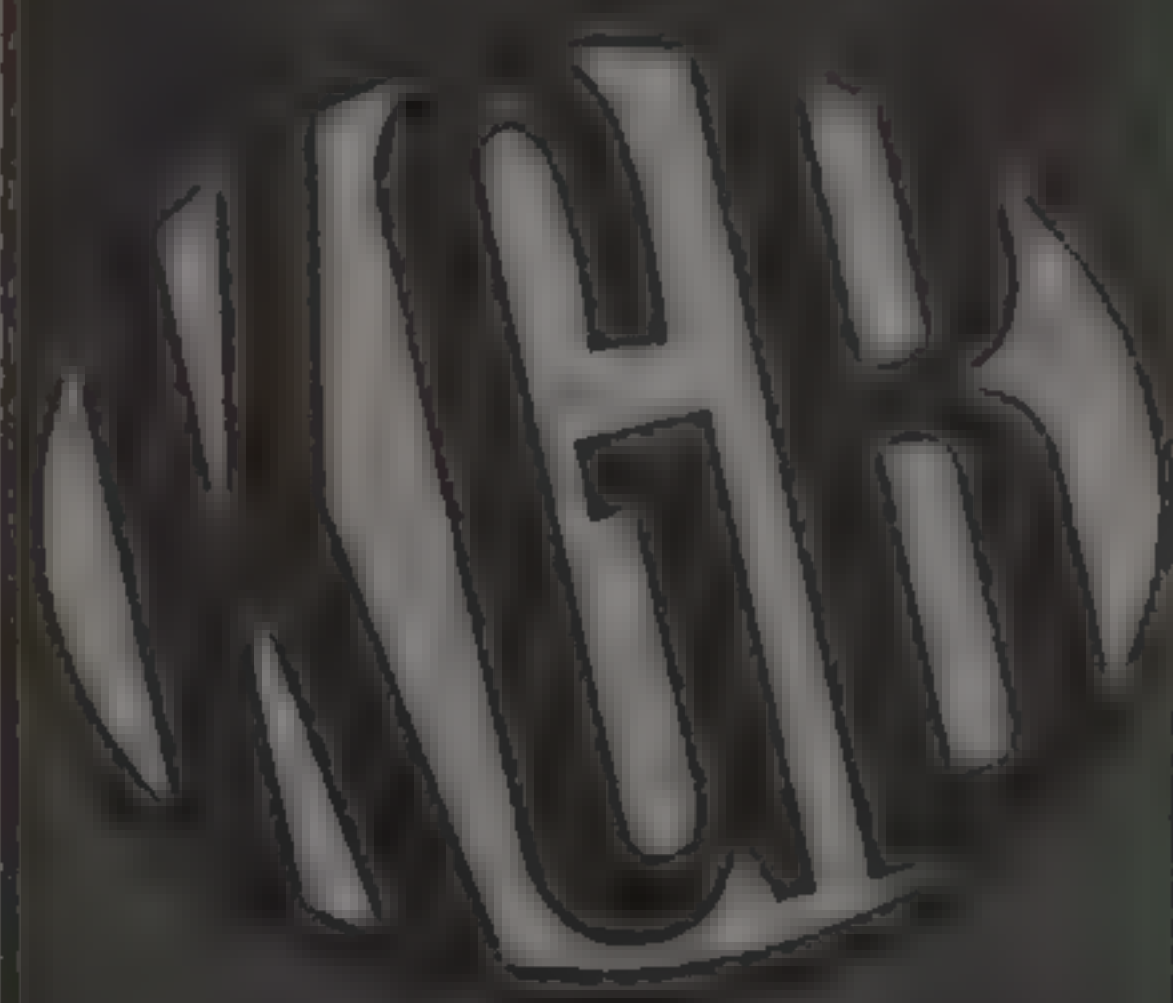
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## DISH TRAVEL // COLOMBIA

# Plantain on the brain

Colombia's beach food will satisfy



WHEN YOU'RE GOOD TO MAMA RUTH >> Mama Ruth's good to you // Sharman Hnatuk

### STAYING ON THE BEACH

By Sharman Hnatuk

Colombia is the first country on my six-month adventure around South America, and the culinary scene has been a welcome surprise. While the empanadas on most street corners mixed with the smells of baked goods coming from every other corner has kept me smiling, it was a visit to Playa Blanca on the Caribbean coast that had my taste buds calling for more.

Twenty-five kilometres south of Cartagena is a strip of white sand and clear aqua water that had me thinking I had found my own personal Colombian paradise. For \$3 a night we picked out a hammock on the north side of the beach at Mama Ruth's. Once the boats and the local tourists leave for the day at around 4 pm, Playa Blanca becomes a quiet place to relax and enjoy the postcard-worthy view.

Mama Ruth—when she's not chilling in a hammock—cooks up a delicious vegetarian meal for \$3 or the same with fresh fish for \$7.50. We decided on the vegetarian option our first night, and it was so good we had it the second night as well. She cooked up patacones (fried plantains), fries, cabbage salad, eggs and the most amazing coconut rice I've ever had. I'm used to Thai coconut rice, but we found a few places on the Colombian coast that

caramelize the coconut milk with sugar first before adding the rice, giving it a brown colour and an amazingly sweet coconut taste. **V**

## RECIPE

### COLOMBIAN COCONUT RICE

4 cups coconut milk  
2 cups rice  
1 tbsp brown sugar  
2 tsp salt  
4 cups water

1. In a medium pot over medium heat, cook the coconut milk for 15 to 20 minutes; the milk will reduce to the point of separating into coconut oil and brownish crumbs. Scrape the bottom of the pot as soon as you see the milk has turned into oil, and continue to do so until the crumbs look light brown. These crumbs are called titoté.
2. Add the rice, brown sugar, and salt. Stir for 2 minutes.
3. Add 4 cups of water and bring to a boil.
4. As soon as you see the rice on the surface, and most of the water has evaporated, cover the pot; reduce to minimum heat and cook for 20 minutes. **L.H.H.**



# Just desserts

Sweeter, heavier ice wines are becoming Canada's signature



SWEET CHILD OF MINE >> Frozen grapes, ready to make ice wine // Howard (c)

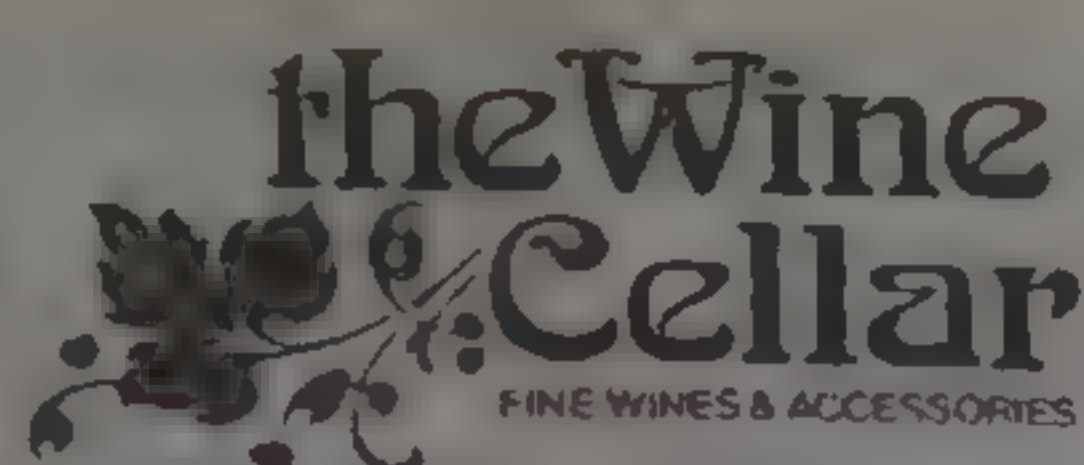
As this year's grape harvest (or crush as the wine world calls it) winds down, the focus shifts to late-harvest and ice wine production, especially in Canada and other northern wine-producing countries like Germany. Enterprising winemakers in Ontario and BC have found ways to capitalize on our consistently freezing winters, and turned those coming winter blahs into something worth celebrating, by way of some of the world's most sought-after wines.

Ice wines are determined by one simple factor, which is freezing temperatures; -8°C, to be exact. Though the entire process can be very complicated, the key is picking the grapes as soon as the temperature reaches -8°C. At this temperature, the grape's water content freezes, leaving a higher concentration of sugars in the grape's must. The result is a longer fermentation period, higher acidity and more sweetness. This is the reason ice wines are often referred to as "dessert" wines, as they generally taste much

sweeter, are heavier-bodied, and possess lower alcohol levels.

Over the last 20 years, Canada has become a world leader in ice wines, for obvious reasons. Production is risky business, however; leaving grapes on the vine so late can expose them to botrytis (noble rot), animal foraging, over-freezing and spoilage. Higher production costs, along with low yields mean a higher price tag for these delicious wines. This fact has yet to discourage the international demand for Canada's emerging "signature" wines, as Canada has become one of, if not the, world's largest producer of ice wines.

With winter in mind, the fourth annual Winter Wine Festival is a fundraiser to support the Old Strathcona Youth Society, which is a valuable resource for marginalized and disadvantaged youth in the Old Strathcona area. It will be held November 6 at deVine Wine & Spirits, (10111 - 104 St) from 7 pm to 9:30 pm. Tickets are \$20, available at deVine. **V**



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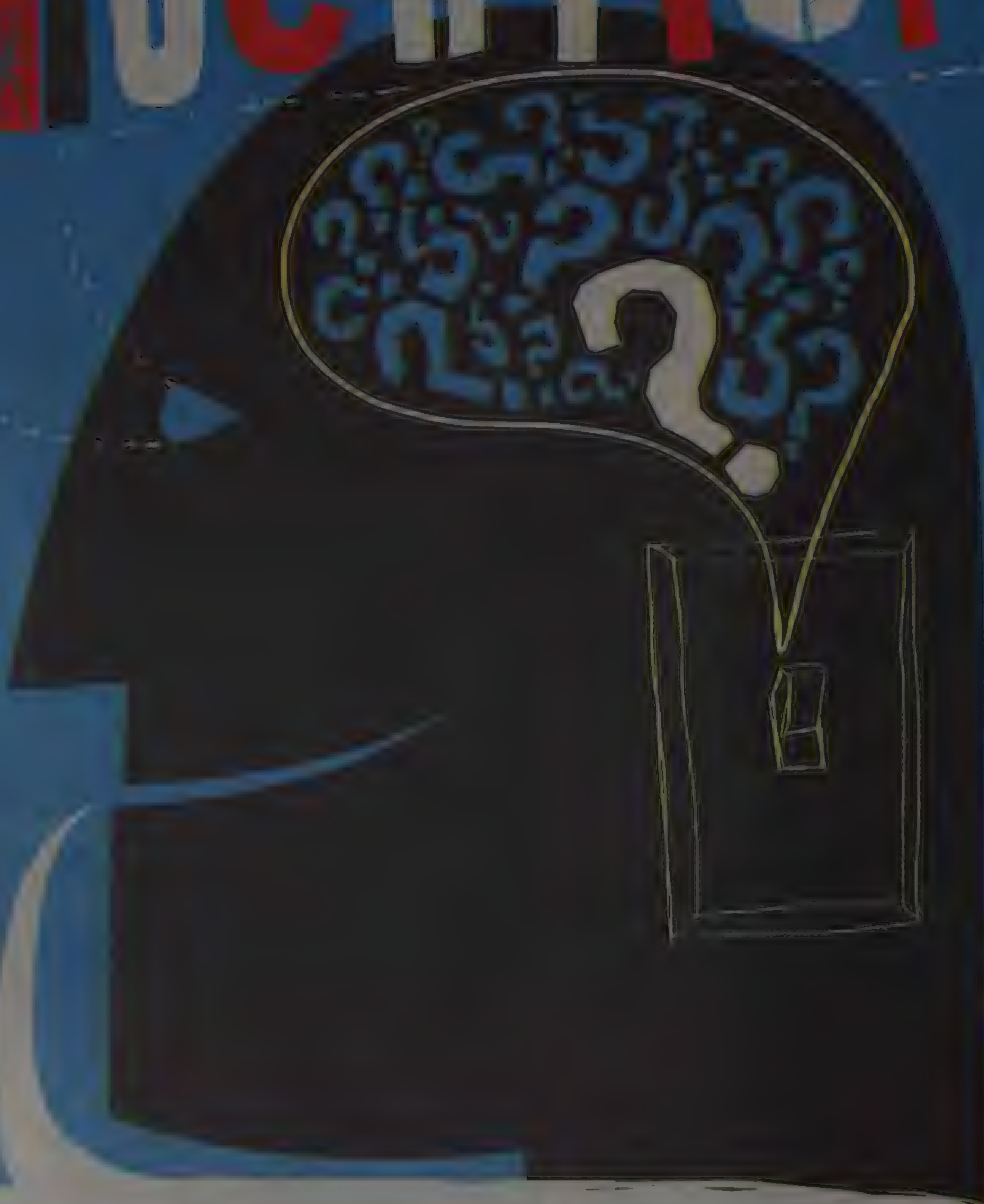
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VUEWEEKLY

# EDUCATION



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# Big changes

MacEwan might be a university now, but it hasn't lost its founding vision

CAROLYN NIKODYM

// CAROLYN@VUEWEEKLY.COM

In late September, Grant MacEwan University came into being when the former Grant MacEwan College was officially named a university by the province of Alberta.

The writing was on the wall, of course. The institution began offering its first university-transfer programs in the '80s, and rolled out its first university degree—Bachelor of Arts—four years ago. It has since added Nursing, Commerce, Science and Child and Youth Care to the degree roster, and today, about half of its full-time students are enrolled in these programs.

In 2007, the Ministry of Advanced Education and Technology unveiled the Roles and Mandates Policy Framework, which outlined and clarified the roles of Alberta's various post-secondary institutions, producing a six-sector model. MacEwan, along with Mount Royal in Calgary, was identified as a baccalaureate and applied studies institution.

Last spring, the province proposed an amendment to the *Post-secondary Learning Act*, allowing MacEwan and Mount Royal to use the word "university" in their identities, and officials at MacEwan held consultations with faculty, staff and student associations to see what each thought of using the word "university."

"It was a resounding 'yes' to change the name to Grant MacEwan University," Media Relations Advisor David Beharry explains. "It's also something that is also much more recognizable internationally. We have a lot of students who have come to MacEwan from China, from Japan, from India, but one of the things that they also told us, and other students told us, as well, is that it's more recognizable when they say they have a degree from a university instead of a college. Because when you say that you have a degree from a college, some-



THE DOWNTOWN CAMPUS >> May one day become the amalgamated campus for Grant MacEwan University // Renee Poirer

times it can become confusing."

**MacEwan began its life** with some 400 students, as Grant MacEwan Community College in 1971, named in honour of the former lieutenant governor. Today it has four campuses and 11 000 full-time students. University transfers were added in 1986, and in 1999, the institution changed its name to Grant MacEwan College. The institution became the first college in Alberta to re-

ceive degree-granting status a handful of years ago.

MacEwan's new university status is really just a celebration of a milestone in the school's evolution, and because of that, things aren't expected to change too rapidly or too drastically. Degrees have been in MacEwan's purview since '05, so entrance requirements for prospective students aren't going to suddenly become more stringent. And MacEwan officials expect to keep the

school's mandate as a teaching institution, one that focuses on learning as opposed to research.

Some students also worry about class size. One of MacEwan's strengths, after all, is that students do not have to share a first-year class with 300 others. For the most part, mega-classes are physically impossible; there are few large lecture halls on any of MacEwan's campuses.

There are two additional degrees already in the planning stages—a

Bachelor of Music and a Bachelor of Communications were in the works before the name change proposal and could be open for students in two-years time—however, there are no new degree plans beyond that.

Of course, with half of its full-time student body not enrolled in degree programs, MacEwan still has plenty at stake in its certificates and diplomas.

"For some reason, a lot of people get the impression that now that we are a university, we're going to lose all of our certificate programs and only offer degree programs. That's absolutely not the case," Beharry says. "Our roots started out with the certificates, with the diplomas, and they eventually evolved into degrees. We will continue to have those certificate and diploma programs, because people want them."

One of the major changes on the distant horizon—10, 15 years down the road—is a plan of campus consolidation. Recently, MacEwan's Board of Governors agreed to bring all of the school's students to the City Centre location. While still in the discussion stages—obviously, a lot of infrastructure changes would be involved—it gives Edmonton a sneak peak at the shape of things to come.

What the newly branded MacEwan University is not considering—as an *Edmonton Journal* editorial suggested it should—is a name change reflecting the city that houses it. There are no designs on becoming the University of Edmonton or EU.

"Our name is Grant MacEwan University, and it was Grant MacEwan College before that and Grant MacEwan Community College before that. Grant MacEwan is one of the most respected individuals in this province, and we don't have any, any inclination to ever change that," Beharry insists. "It's going to remain Grant MacEwan University, and we're not thinking about changing our name at all." ▽

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# Making the Quest clear

NorQuest's role clarified by changes in province's post-secondary structure

CAROLYN R. BODIN

//CAROLYN@VUEWEEKLY.COM

When the Ministry of Advanced Education and Technology officially outlined the responsibilities of Alberta's post-secondary institutions with its Roles and Mandates Policy Framework in 2007, it helped to clarify the position and duties of the province's 26 publicly funded institutions.

In this framework, MacEwan was identified as a baccalaureate and applied studies institution, reflecting both its degree-granting status and its focus on teaching. Taking on the title of "university," however, helped to spell out MacEwan's role even further—which also makes things a little easier for a little community college down the street from MacEwan's downtown campus.

With its proximity to the larger and higher profile school, NorQuest Community College would often get asked where it fit in relative to MacEwan. While the university-community college question is out of the way, the answer to where NorQuest fits in to Alberta's post-secondary picture is not as easy as one might think. The Roles and Mandates Policy not only pinpointed NorQuest, along with 11 other schools, as comprehensive community institutions, it also made it clear what that means in terms of programming.



OPEN DOORS >> NorQuest provides access to all community members // Renee Poirer

"The community college has to, as part of its responsibility, ensure that everyone has a place to start," NorQuest President and CEO Wayne Shillington explains. "So core to our mandate are things like ESL, literacy programs, aca-

demic preparation—others may choose to do it in whatever form they choose, but it's not required of them. So in a community college, that sense of being part of the community, open to and embracing the entire community ... and

it's not to say that others don't work with community, but a community college is the piece that works with them."

The province's framework also divided Alberta's geography and handed each of its 11 community institutions an area to cover. NorQuest is responsible for ensuring that all of the adults in its area—from Whitecourt to Camrose to Drayton Valley to Jasper—have post-secondary opportunities.

"Almost half a million people that live in that area," Shillington explains. "So it means that we're doing programming in Edson, and Hinton and Drayton Valley and distance ed and those kinds of things, which is unique to a community college. We might bring in a MacEwan program or a NAIT program if the community has the demand, enough students. But we're the ones that are responsible to work with the community to figure out what it is they need and how can those people get it."

It's a huge role, and the challenges to running a school in an urban environment can be quite different from getting courses out to rural communities. One requires more of a focus on the socially and financially disadvantaged, with courses like academic upgrading, while the other strives to diminish the geographic problems of access with distance education and workplace-targeted training. But there

are a couple of core principles that are the same for both.

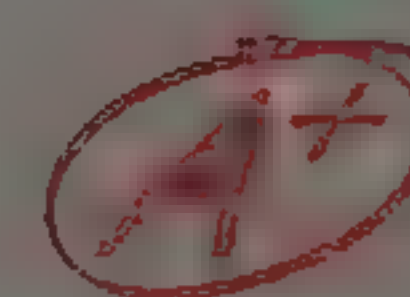
The first, providing equitable access to post-secondary to all members of the community, regardless of educational background.

"It's quite inspiring, when you see the transformation in the students as they gain the confidence and success in the training," Shillington says. "Maybe they've never had an opportunity, because they're a new immigrant, or part of the aboriginal population, with the atrocious drop-out rate in schools, which we don't seem to be able to fix. So it's helping someone when they get a little older to come back in their 20s and get another opportunity."

The second principle is that education really is the key to a successful future, both on an individual level and on a societal level. The return on investment of an educated population is well documented.

"I find the community college role very, very exciting, because I'm a community development guy at heart," Shillington says. "It's that opportunity to connect to communities, to be part of the community, to build a better community, and reach out to those groups in our communities that perhaps need that extra opportunity, and the extra help to be successful." ▽

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# Less money, more problems

Advocacy organization battles post-secondary cutbacks, higher tuition

SAMANTHA POWER

PHOTO: JEFFREY M. HARRIS/GETTY IMAGES

Being third from the top is usually an honour, but when Alberta reached the third-highest tuition level in the country this past September, few shouts of congratulations could be heard. In fact quite the opposite; that same month the provincial advocacy organization Public Interest Alberta launched its post-secondary education campaign "Don't Cut Us Out." In reaction to the provincial government's projected cuts to post-secondary education over the next two years, students, faculty and staff have joined together to call for continued investment.

They're working together to plan for Alberta's future because it's not just on tuition grades where Alberta has failed. In 2005 the Alberta government planned to create 15 000 new spaces by 2008 in order to keep pace with Alberta's growth and demand for new learning. The deadline came and went with little fanfare and few new spaces created. In addition, the government's own Access Plan expects the post-secondary system will be insufficient to meet demand, causing the province to be short 20 000 graduates by 2017. The broad coalition is calling for a continuation of the increased base operating grants to institutions, a fixed rate for tuition increases, and an access plan for an increasing number of Albertans joining

the system.

"This is not the time to be cutting from post secondary," says Bill Moore-Kilgannon, Public Interest Alberta's executive director. "The government is cutting back at a time when every other jurisdiction in the developed world is using government funding to stimulate the economy. Alberta seems to be thinking in the past—cutting in the time of a recession is counter-cyclical."

The provincial government is not budgeting the consistent six percent increases to the base operating funding that have happened to post-secondary institutions in the past three years. And that means institutions and students are facing some tough choices. The University of Alberta is projecting a \$60-million-dollar deficit, and has publicly stated they will not cut staff, and a provincial regulation limiting tuition increases to the consumer price index means they cannot turn to their usual quick source of cash. It leaves them looking for answers in increased user fees and Moore-Kilgannon states staff shouldn't feel as secure as the university's public statements make it seem.

"We have already seen staff leave. Sessions have had their number of teaching courses reduced," Moore-Kilgannon states. "It's going to have a significant impact on the quality of education. Universities and colleges are going to [be getting] pressure to recoup some of that [and] get more out of students and

families. And this time next year we may be seeing the government changing the tuiton policy."

Currently, it's only an order in cabinet that can change the rules allowing tuition increases. After the results of an extensive review of post-secondary education three years ago, the provincial government tied tuition increases to the consumer price index.

"We have assurances from both the minister and the premier that if something were to change they would consult with us," says Bev Easton, chair of the Council of Alberta University Students, which earlier this fall received a letter from Premier Stelmach assuring them tuition increases would not change. The difficulty, she says, is that the University of Alberta has decided to fill its \$60-million shortfall by placing the burden on students, faculty and staff. "Provost Amrhein made presentations on how students would make up their part of the \$60 million either through user fees or through a proposal suggesting that when the CPI was implemented as the measure for tuition increases, in 2006/07 when tuition was aligned for the two years it was frozen, that measurement wasn't done properly. So the proposal is to go back and fit tuition in where it should be, which would mean that we would have to increase tuition on many general programs to fit in with where we should be. But we have currently jumped from being fourth high-

est to third highest, showing we are one of the highest in the country."

Easton does, however, recognize that these are tough decisions. "Across the province the big question is how do you balance keeping things at affordable and high quality."

**The campaign by** Public Interest Alberta would like to see these choices avoided by maintaining an investment system in post-secondary that was only starting to recover.

"The drastic cuts in mid-'90s left a lot of post-secondary institutions with huge deferred maintenance costs and the staffing levels never returned," Moore-Kilgannon explains. "So while it's true in the last three years six percent increases improved the situation but with inflation and the need to expand to accommodate a growing population, we just don't have the spaces to accommodate Albertans wanting to go back to school in this economy."

And Moore-Kilgannon believes the government's fiscal situation is not as dire as many would have Albertans believe. "The government has made a number of decisions that has limited their revenue. If Premier Stelmach had kept the liquor sales tax we would not be cutting right now. And we see the government is still very committed to providing billions to the oil and gas industry, and while it is an important part of our economy I don't think the tax payers or citizens should be giving to what are still wealthy and profitable companies."

Moore-Kilgannon believes that money should be used to build for the future in the time of a recession. "We built the sustainability fund for

smoothing the bumps of a resource based economy," he says. "We can clearly say that it is raining and now is the time to use it."

Rachel Bouska, a spokesperson for the Ministry of Advanced Education and Technology believes Alberta is doing what it can. "Alberta is not immune to what's happening in the global economy, but we are weathering better than most. We invested significantly before the economic crisis and we're in a good position to keep the quality and provide the financial assistance to those who need it. And we're committed to the current tuition policy structure."

Public Interest Alberta is hoping a debate over provincial priorities will occur through the "Don't Cut Us Out" campaign. Easton is hopeful the debate will work for the future of the province, saying, "The message is gaining relevancy in the current economy. Students and advanced education are the future to solving Alberta's economic problems and building a stable economy. It would be a shame to be cutting things that would help us in the future."

The broad coalition of organizations working with Public Interest Alberta is hoping to make an impact at the November 7 meeting of the Progressive Conservative party in Red Deer. "The party will be meeting and passing policies on the direction the government is going to go," Moore-Kilgannon explains. "Seniors, people with disabilities, students from Red Deer, Calgary and Edmonton organized busses to bring people down. We're hoping that students and faculty will deliver the message there that we want real investments and not cuts." ▀

# Calling your bluff

New research into standardized testing will change the way students are assessed

DAVID DEERY

Bluffing your way through a test is a time-honoured tradition, whether you're using the "when in doubt, pick C" maxim to get you through your Grade 9 provincial achievement test or have nailed down the statistical probability of four Ds in a row after pouring over your profs previous midterms at the university's exam bank. But thanks to a pair of University of Alberta researchers, that kind of knowledge smoke-screening could soon be a thing of the past, at least if their improved methods of testing catch on.

The new method is called **cognitive diagnostic assessment**, and it's the brainchild of Drs. Jacqueline Leighton and Mark Gierl, researchers at the U of A's Centre for Research in Applied Measurement and Evaluation. And though it has the fortunate side effect of being a more accurate assessment of what students have actually learned, it is, as Leighton explains, actually designed to better help educators figure not just what students don't know, but how and why, as well.

"We're developing test items that are designed to really present information to students that is more meaningful and

more interesting and hopefully questions where the answers tell us more about what they know and what they don't know," Leighton explains. "Although we have very good standardized testing in the province, the one drawback is that the tests are designed without much consideration for the way that people learn and the way they organize information in their heads. Really, we don't tap into the psychology of learning."

The problem, according to Leighton, is that current methods of testing, which are quite good at measuring basic things like retention of facts and pick-up of core skills, don't do enough to systematically investigate not just that students are getting questions wrong, but what their wrong answers mean about how they're learning, and any gaps or problems that may exist.

"Sometimes, as I'm sure many people have experienced, you can over-think the response to a multiple choice question, and you know what the answer is but end up putting down the wrong response, or something like that. Sometimes conventional multiple choice questions, though, don't necessarily discriminate between those who know an answer from those who have a deeper knowledge base about a particular item," she says. "I think the current

tests are able to measure knowledge and skills, but the new tests do a little bit more than that—they actually measure the way that students understand what they know, the way that they have the information organized, the way that they're able to use the information in one setting versus another. It's more than just, 'Do you know it or not?' It's, 'How do you know it? Do you know it well? Have you just memorized it? Do you have some sort of meaningful ideas around it?'"

Cognitive diagnostic assessment, which draws heavily from both Leighton and Gierl's backgrounds in cognitive psychology and educational measurement, answers those questions by grouping responses to various questions around certain sets of misconceptions that could lead the person astray—say that in the division of fractions, to use a simplified example, that the person doesn't understand that you need to reverse one of the fractions to proceed. A lone wrong answer that follows this misconception could simply demonstrate carelessness or over-thinking, whereas a series of wrong answers on this group of questions would show that someone doesn't understand the concept. Essentially, then, cognitive diagnostic assessment does a similar thing, only relating

the series of erroneous answers with what they've come to understand as psychological factors related to how we learn and use information.

"If the student systematically chooses one of the misconceptions repeatedly, that misconception is related to a whole body of psychological research, and we can identify an area that the student specifically has to work on. We can learn not just that the student doesn't know the information, but that the student has a very particular wrong belief about the information," Leighton explains, pointing out that this method would give teachers a lot more information on why students are getting answers wrong, and what each individual student needs to improve. "You're not working with a single test score, you're working with multiple test scores, with each domain representing a psychological part of how you understand information. Furthermore, score reports would need to be designed to not only provide a series of scores, but that you're getting a narrative associated with those scores."

**The system will** benefit students—perhaps not the bluffers, but everyone else—by not simply presenting them with a test score, but a more accurate

assessment of what it is they're not understanding about the material and what needs to be done to correct that.

"Information generated from the test is used by the teacher to very specifically tell the student what is going on, and what they are not understanding about the material," Leighton says. "It's a lot easier to get a better feeling about a test when it's actually providing more informative feedback than just, 'You don't know it.'"

Though this new method is still some time away from use in classrooms—it has performed well early, but as Leighton explains, they want to fine tune it to maximum efficiency before trying it out in real-world situations—both the provincial government and companies in the United States who design tests have shown interest in Leighton and Gierl's findings and have been open to incorporating their research into future tests. But whether cognitive diagnostic assessment in its current form is adopted or the model is tweaked further, Leighton sees only good things for both students and educators through the further use of cognitive psychology in designing assessment methods.

"The idea is that learning is a very psychological pursuit: we're taking in information, and when we're assessed, we really need to know what the question is asking," she says. "Our assessments are designed to make sure that people have learned something, and that we have the very best way of assessing that." ▀



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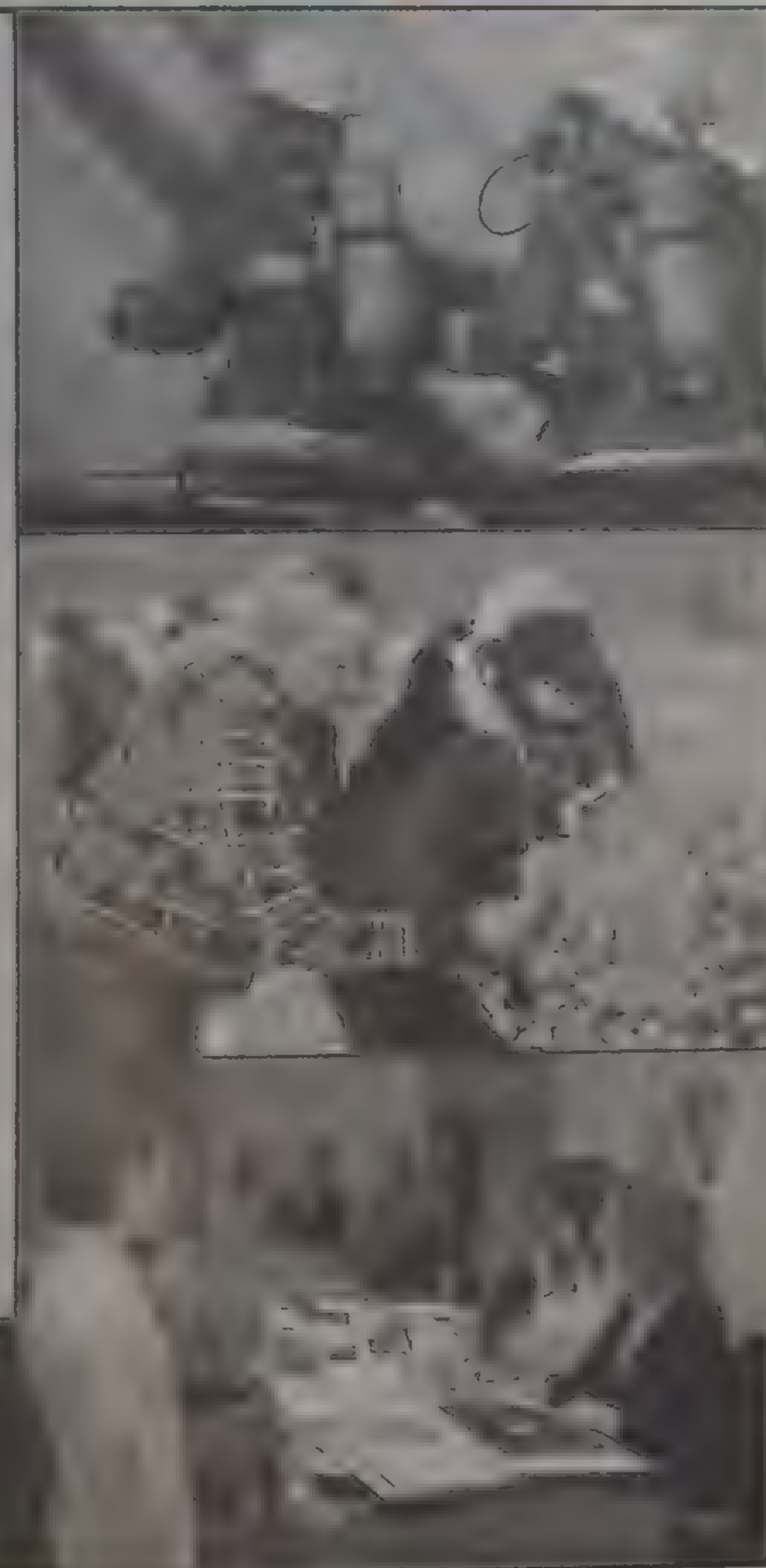
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## EDUCATION // DIPLOMA EXAMS

# Test anxiety

Controversial changes to diploma exams  
could affect some students



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PAUL BLINOV

ALBERTA EDUCATION

When Alberta Education announced in September that they were removing the written portions of Grade 12 math and science diploma exams, immediately making the heavily weighted tests consist of multiple choice questions only, the outcry was swift: the decision, which blindsided teachers and students alike, had both groups decrying the unfairness of the sudden change and the rationale behind it.

Now that some time has passed, Alberta Education certainly doesn't seem ready to repeal the choice, but they haven't disregarded the strong negative reaction either.

"We're not happy with it for many reasons, and I'll start by saying the decision was made without consulting teachers," Carol Henderson, president of the Alberta Teacher's Association (ATA), explained. "It was a fiscal decision: the minister decided he could save \$1.7 million dollars for his department, and that was one way he felt he could do it."

Math and science teachers, she notes, fought to have the written por-

tions included on diploma exams, because some students are more capable of explaining themselves on process-based long-answer questions, which tests explanatory skills as much as the ability to find the correct answer. Students have to show the process they used to get to the right answer, and even if they don't end up with the correct result, their work can still earn them part marks.

"By removing the written portion, they're assuming all students can show what they know in the same way," Henderson said. "Some students do well on multiple choice, and some do well on the written. [Education Minister Dave Hancock] says there's not much difference—that's his argument, that the ones who do well on one do just as well on the other. But he's talking about aggregate scoring, so everybody in the province. What teachers are looking at are individual students."

Duane Szafron, a professor at the University of Alberta and an expert in mathematical and scientific methods has mixed feelings on the decision, but notes that just because those long-answer skills are no lon-



ger to be tested on provincial exams doesn't mean students are losing the ability to develop those skills on a day-to-day basis in the classroom.

"I guess we're losing the ability on the diploma exam to evaluate scien-

thing about the time spent teaching the various skills, but we could still count the two tests 50/50, if instead teachers in the classroom, on their 50 percent evaluation, on their half, changed the proportion from 80/20

with teachers at a recent panel to answer questions and listen to their concerns. Henderson gives him full marks for doing so.

"He certainly wasn't entering into friendly territory," she said. "But he listened well, talked again about changing the weighting, and said that he took advice from his experts in the ministry. But maybe those experts—I don't know who his experts in the ministry are, I don't know but I would assume they haven't been in the classroom for a few years, and I assume they didn't talk to teachers either before they gave the advice to the minister."

Still, Szafron thinks it's too early to tell whether this is a misstep or not. Though it may have been done for financial reasons, the only way to tell if it's detrimental for students or not is to wait and see.

"One of the things that would be useful to have, whenever there's a change in diploma exams, there's usually a feedback cycle that looks to see whether it's had an effect on the student population," he said. "I think that one of the things we should not do is jump to a lot of conclusions about a change until we've had a chance to evaluate it. So we should look at the university, whether in fact this change has had any effect on the achievement on the students that we get. Because we don't want to be picking the wrong students, we want to be picking the students that are best prepared to succeed. And I don't think we should say this evaluation technique won't work, or that it will work just as well as it did before. I think we just don't know." V

**"I don't think it's a big change in terms of what's taught, or in emphasis. I just think it will probably require a slight change of view in terms of the evaluation of the rest of the curriculum, or the evaluation that's done in the classroom versus the evaluation that's done by the province."**

tific argument as opposed to numerical answers. But we haven't lost the ability to evaluate that from the students overall, we've just lost it in the diploma exams," he said. "The high school teachers still have the ability to evaluate those skills."

"I don't think it's a big change in terms of what's taught, or in emphasis. I just think it will probably require a slight change of view in terms of the evaluation of the rest of the curriculum, or the evaluation that's done in the classroom versus the evaluation that's done by the province."

As an example, Szafron explains that if normally only 20 percent of the exams are written questions anyway, and that's the same proportion of multiple choice and written that teachers test in the classroom, students could get the same amount of written testing if in-class testing became weighted slightly more to the written side.

"We don't need to change any-

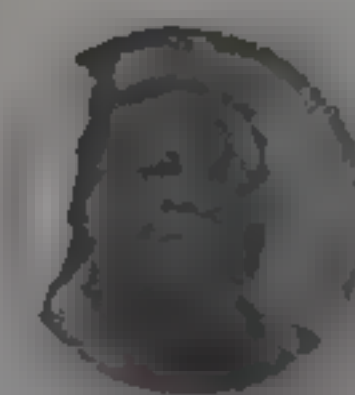
to 60/40, for example. Now their final mark would still be 80 percent numerical and 20 percent written," he said.

In part, the reason for such an outcry was that the changes weren't going to affect the weight of the exam on an overall grade (50 percent of a student's final grade). But Alberta Education might end up relenting on that point, it seems.

"I will give the minister credit, because, he's considering changing the weighting so that he'd give the teacher an extra 15 percent, so the teacher's mark would be 65 percent, and the diploma exam 35 percent," Henderson said.

While that wouldn't be quite the 80/20 split Henderson and the ATA would like to see between teacher grade and diploma exam, it would certainly be a step in what they see as the right direction. And Hancock has been particularly open about the whole thing, agreeing to meet

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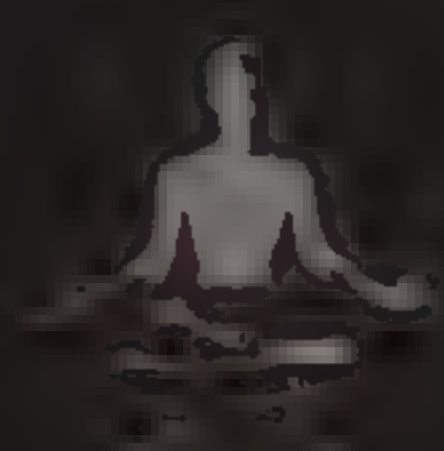
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# Activist training

Greenpeace offers skills to help change the world

MIKE ANGUS  
// MIKEANGUS@VUEWEEKLY.COM

**G**reenpeace Canada has recently undertaken some highly visible—and controversial—campaigns protesting the impact of the tar sands projects on Alberta's environment. As one of the leading advocates for environmental accountability around the globe, Greenpeace has a proud history of engaging and educating people about all facets of the health of our planet, from illegal whaling campaigns to the current climate crisis. Mike Hudema is the climate and energy campaigner for the Edmonton chapter of Greenpeace Canada, who speaks excitedly about the opportunities for Edmontonians to get educated and involved.

"We offer training on a wide variety of topics, in different ways. People can go about trying to build and think about what they want and what we need to see—especially when it comes to protecting the environment and the health of our citizens and pushing for a renewable tomorrow. We've held action camps across the country, including Edmonton, and we're training people across the country, not just in civil disobedience, although we do talk about the history of it, and how it has

brought about most of the social and environmental benefits that we have today. And when we're talking about something with global implications like the climate crisis, civil disobedience is one of the tactics necessary."

As an organization that seeks to promote the health of the environment and how global citizens can engage to make change for the world they want to see, its first mandate is to provide people with the assets they require to create effective change.

"We offer what I call 'toolbox' training, which are all the different tools people have at their disposal to bring about change, from workshops on lobbying to how to write a press release and media workshops to learning about how to use the legal system to try and bring about change to non-violent direct action. We try to train people on the full gamut of their rights as citizens and options they have to push for the type of world they want to see."

There are several ways people can join Greenpeace, Hudema points out. "People can get involved as a volunteer, as well as internship opportunities, where they learn about the organization and how it works, and how it pertains to this province. We also have a Facebook group where you can

find out more about the day-to-day activities to get involved in, to learn about the issues that are affecting our province and the solutions that are available to help us turn to a future that our children can live freely in."

**A typical volunteer** experience would depend on the volunteer, Hudema adds, depending on what they're interested in. "We try to find avenues for people to get involved in whatever way they're comfortable with, whether it's helping us in organizing a rally, a presentation talking to students about the tar sands or helping us organize a letter-writing campaign or getting petition signatures to push the province to invest in green jobs and green energy."

"The internship is a bigger commitment," he continues. "We ask for 10 – 20 hours per week, but, again, the tasks are up to the individual. In the past we've had research internships where interns look at what other countries are doing around the world in terms of moving to a green economy, what job and health benefits they're already reaping and help to research what we can do here in the province. Interns can also take on different aspects of the campaign, whether that's organizing tours to ed-



**CHAINS OF LOVE >>** Doing this will take more than a weekend workshop ... we would hope // Supplied

ucate people, or helping other groups facing a wide variety of typically environmental problems. We try to help out as best we can, so lots of times an intern will help locate resources, or directly offer workshops to those groups to help them develop a more thorough campaign plan so they can protect their community."

If Greenpeace has a reputation for radicalism, it is because they deem their obstacles to change as requiring it. "We call it 'civic engagement,'" he explains diplomatically. "The biggest obstacle we face is having a government who seems to be letting industry write the rules, a government that has abdicated its responsibility to protect the citizens of this province and the health of its environment. It's been very difficult to present arguments to this government that would see us strengthen and diversify our economy, while at the same time protect our environment and the health of our citizens. The government re-

fuses continuously to go down any other path other than one that's exemplified by the destruction of the environment, which is very apparent in the tar sands project."

"Secondly, yes, we do activities that get a lot of attention, but that's only one aspect of Greenpeace's work. We do a tremendous amount of research, lobbying and talking to elected officials and companies, as well as public engagement, awareness and education. We do a lot of work other than the activities that we're perhaps better known for, and a lot of that work is solution-based. We are actively trying to propose solutions that would help us direct some of the environmental problems we're facing, and the tremendous opportunities for this province, and we're going to continue to do that." **V**

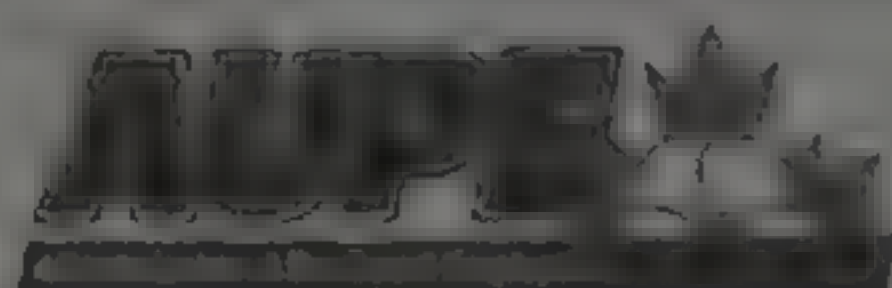
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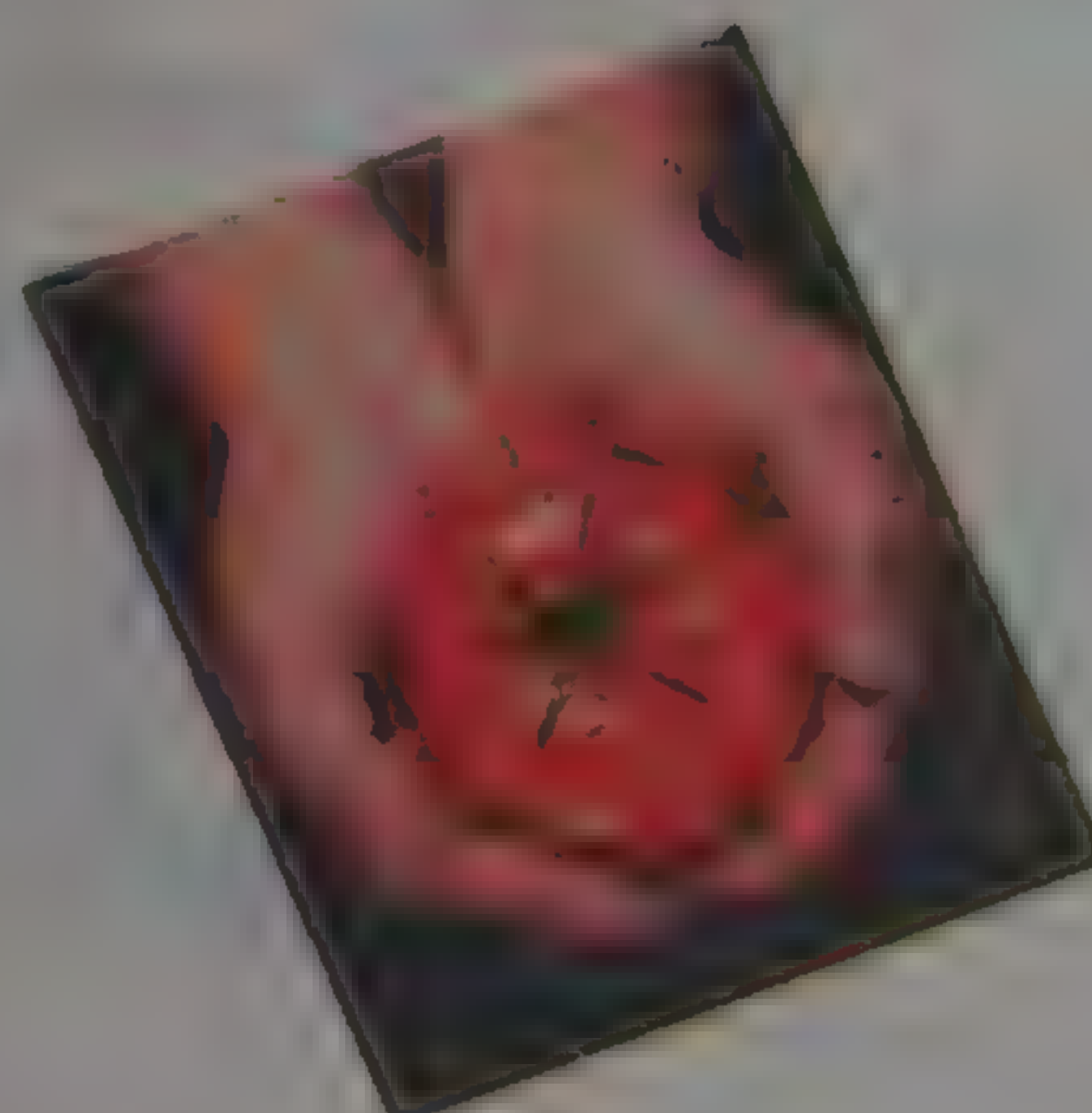
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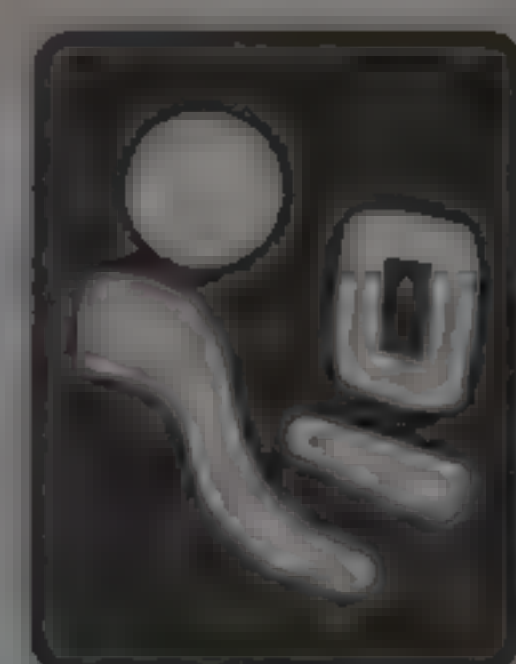


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# Community approach

New program at St. Joseph's College aims to ease transition to university life

BRYAN BIRTLES  
A BRYAN VUUEWEEKLY.COM

Encountering St. Joseph's College on the University of Alberta's campus, one cannot help but be awed by it. Its all-brick construction hearkens back to a time when an undergraduate education wasn't the four—or five, or six—year party it sometimes seems it's become. The fact it's a Catholic institution in the middle of a secular campus can give some pause to enter or consider taking courses within its solemn-seeming walls.

Upon entering the college, however, what strikes one is the level of community on display within. A large study hall filled with eager and talkative students working together fills the eastern side of the main floor while the basement is taken up by a cafeteria staffed with cooks who make the food, as opposed to most of the other cafeterias on campus where food is simply brought in. The large library is available to all students on campus and a residence is also available. The college is in the middle of a campaign to raise its profile amongst students at the university as well as those considering the University of Alberta as a post-secondary destination.

"A lot of students don't know about



COME ON IN >> St. Joseph's College is in the middle of an awareness campaign // Chris Pecora

St. Joe's," admits Kenneth Munro, academic dean of the college. "We're located right in the heart of the campus but many individuals are not aware of us. Many are afraid to come in, or they don't know what's going to happen when they come in; they think it's just for priests or whatever, but it isn't—any student can take courses here. We believe we offer very interesting courses, good professors, small classes, and many people walk by here and don't

know what this building is."

Established in 1926 by the Christian Brothers, the Basilian Fathers assumed responsibility for St. Joseph's College in 1963. Focusing on courses in philosophy, theology, ethics and history, the college teaches from Catholic perspective.

"That means to teach about these subjects grounded in faith, to always come back to that as your starting point, as your foundation," explains recruitment officer Marc Chapelsky, himself a former student of the college. "I was doing anthropology and theology, so in anthropology we studied a lot of the same authors and same subjects as we studied in my theology classes, but from different perspectives. One was from a worldly secular viewpoint and objectively as they could possibly make it but in my theology classes it was always taught from the perspective of, 'What does this mean as a Christian in this world?'"

As Chapelsky and Munro both stress, however, the college's Catholic perspective is not an exclusionary stance; the college is not preaching, it is only instructing.

"It's not about evangelizing, it's about explaining what it means," says Chapelsky. "A lot of times that perspective is the interesting part of it. People say, 'What is it about this religion or this

community that drives them,' and you can take our courses to find that out."

"What we provide here, if you're wondering about the Catholic faith, for example, there are several courses about how Catholics read scripture, what the history and nature of the Catholic religion is," continues Munro. "You can learn about Catholicism too if that's what you're interested in."

**A community-minded** institution, St. Joseph's College has recently instituted a program called Academia One, which aims to build relationships and community amongst a cohort of first-year undergraduates. A small group of students takes six of their core arts courses together, and are able to utilize the connections they make to further their educational goals, work together, as well as socialize. One of the most important thrusts of St. Joseph's awareness campaign, Academia One has become a main focus of recruitment for the college as well as a main focus for the staff. As the college's course guide puts it, Academia One "provides the advantages of a small college community along with all of the wonderful opportunities of a large and diverse university campus."

"It's geared to individuals in the faculty of arts or those students who are

going into education," explains Munro. "These are small classes—no more than 40 in each class—and they will take six of their 10 first-year courses together. This is particularly good for rural students coming to a university where you have 40 000 students; they find a small community of 40 students and they can help one another with their studies, but it's also good for students from Edmonton who get to meet students from elsewhere in the province and beyond."

"We believe it can serve as an easier transition into the larger university community," adds Chapelsky.

Academia One is all about getting students more involved with their professors and fellow students, as well as the larger university community—a task that can seem daunting when a student has no idea where to start on a campus as large as the U of A's. For students looking to integrate better into and really get involved with the larger university community, Academia One might be just the place to start.

"The community aspect is definitely the largest bit," says Chapelsky. "You take these classes with the same kids so you see the same faces and you end up talking to them about the topics, form study groups and it encourages you to do better in your courses, to try harder, and also to be involved on campus, to meet people and stretch your boundaries." ■

VISIT STJOSEPHSCOLLEGE.CA FOR MORE INFORMATION ON ACADEMIA ONE AND THE COURSES OFFERED BY ST. JOSEPH'S

## EDUCATION // OUTWARD BOUND

# Let's take this outside

Outward Bound challenges students in ways the curriculum doesn't

MIKE ANGUS  
// MIKEANGUS@VUEWEEKLY.COM

**O**utward Bound has a long and proud history of engaging and educating youth around the world dating back to the 1920s. Today, the outdoor expeditionary education organization has plenty of innovative, exciting programs to offer Canadian high school students, with several courses offered right here in Alberta.

Julian Norris is the Director of Innovation and Development for Western Canada, and he speaks at length about the organization's goals and opportunities.

"We offer high school credit for many of our classic Outward Bound programs, the kind of programs that take students into the wilderness. We also have several things happening in Alberta, like the partnership with Parks Canada in Jasper. The Pallisades Centre initiative is being set up as a high school education and youth engagement centre, the first one in the country. They use outdoor and environmental education to create compelling experiences for young people. They have a CSI-themed program for example, where the youth will go out to the wilderness and find a dead moose, and they'll take a DNA sample, go back to the lab, and do video conferencing with another school in Saskatchewan at the same time

while they're out in the field. So they're learning biology, but they're also learning about technology, leadership, mountain travel and important stewardship lessons in a really exciting way."

Outward Bound is also supporting an experimental program where a full-time teacher helps students adapt the things they learn on expeditions to all areas of their curriculum. "For example, how can you connect physics and building a fire?" explains Norris. "How can you build a sense of community among incoming students, or address difficult things like bullying? How do you safely and appropriately celebrate accomplishments like graduation? How do you create healthy challenges—real challenges—to help young people discover who they really are? And how do you build resilience in young people, and a love of learning? These are the core Outward Bound values: a deeper sense of resilience, service, compassion for one another, and strength inside [yourself]. It's connecting with your creative intelligence."

Norris reveals some astonishing statistics on the challenges of educating today's youth in light of current and future social, technological and economic realities.

"Educational experts tell us that 50 per cent of the future jobs for kids entering Grade 1 this year don't exist yet. By the

time they graduate, they'll be doing jobs with technologies that you and I have no idea of yet, in a social and global context that we can't begin to predict. So how do you create meaningful experiences that prepare people to take charge of and renew their own world, when you don't know what that's going to look like?

"It's really about eternal principles," he answers. "Building community, compassion, a sense of service for one another, finding a deep resilience within yourself, finding your own creative intelligence, believing in your own gifts, being able to take on challenges and find the resources in yourself and others to embrace those challenges, and to make something of them, rather than be defeated by them."

**Because of these** core values, Outward Bound has found significant success engaging at-risk youth—students who struggle and are often left behind in conventional classroom settings. While Outward Bound can be a healthy alternative to mainstream learning, Norris is careful to point out how it can also compliment existing achievements in the regular school system.

"The reality is there are some kids who do very well within the existing system, and there are some kids that don't do so well, for all kinds of reasons. Outward Bound has a strong track record of engag-

ing learners who are not doing well with conventional classroom settings. It works very well with at-risk students, but also with people who are looking for greater challenges as well. I think it can compliment conventional approaches, and help make them more effective.

"There's also no doubt that the emerging expeditionary learning approach has extraordinary results for at-risk and mainstream youth alike. Barack Obama visited an American expeditionary learning school in February and basically announced that this is what all schools in North America should look like, in his opinion."

So what does an "expeditionary classroom" look like?

"Here's a real example: imagine coming to school on your first day of Grade 11, and there's nothing in the classroom. The teacher says, 'Your first assignment is to figure out what a learning space looks like.' Why are you in Grade 11? What do you need to learn? And how do you build a space that reflects that?" Norris asks rhetorically. "So the kids start figuring, 'Well, we need desks.' 'How do you get desks?' 'Well, you buy them.' 'How do we make the money?' So the students ended up getting investors, interviewing banks and learning about interest rates, learning about hiring carpenters and contracting, about building, and then they sold

[the desks] at the end of the year, so they learned about money management. They created rules around individual and collective equipment. They had this extraordinary learning curve, and they were still doing all their required curriculum. But they were doing it in an environment that totally challenged them.

"At Outward Bound, we say 'you're a crew, not passengers.' If you just consume education, you're not really doing anything different than consuming television. You're an observer of the world, rather than a participant. Experiential education is very good at helping people become participants in their own story.

"[Educating] is about creating meaning, which is the core currency of learning," extols Norris. "If you've got a reason for being at school, you're going to excel in something. What Outward Bound is good at is helping strengthen protective factors, like having a sense of purpose in your life, having a positive peer climate, having a caring environment at school, and perseverance. The more you can create strength and assets for young people, the more you're going to be able to help them navigate their way through very difficult times." ■

VISIT OUTWARDBOUND.CA FOR MORE INFORMATION ABOUT OUTWARD BOUND'S PROGRAMS.





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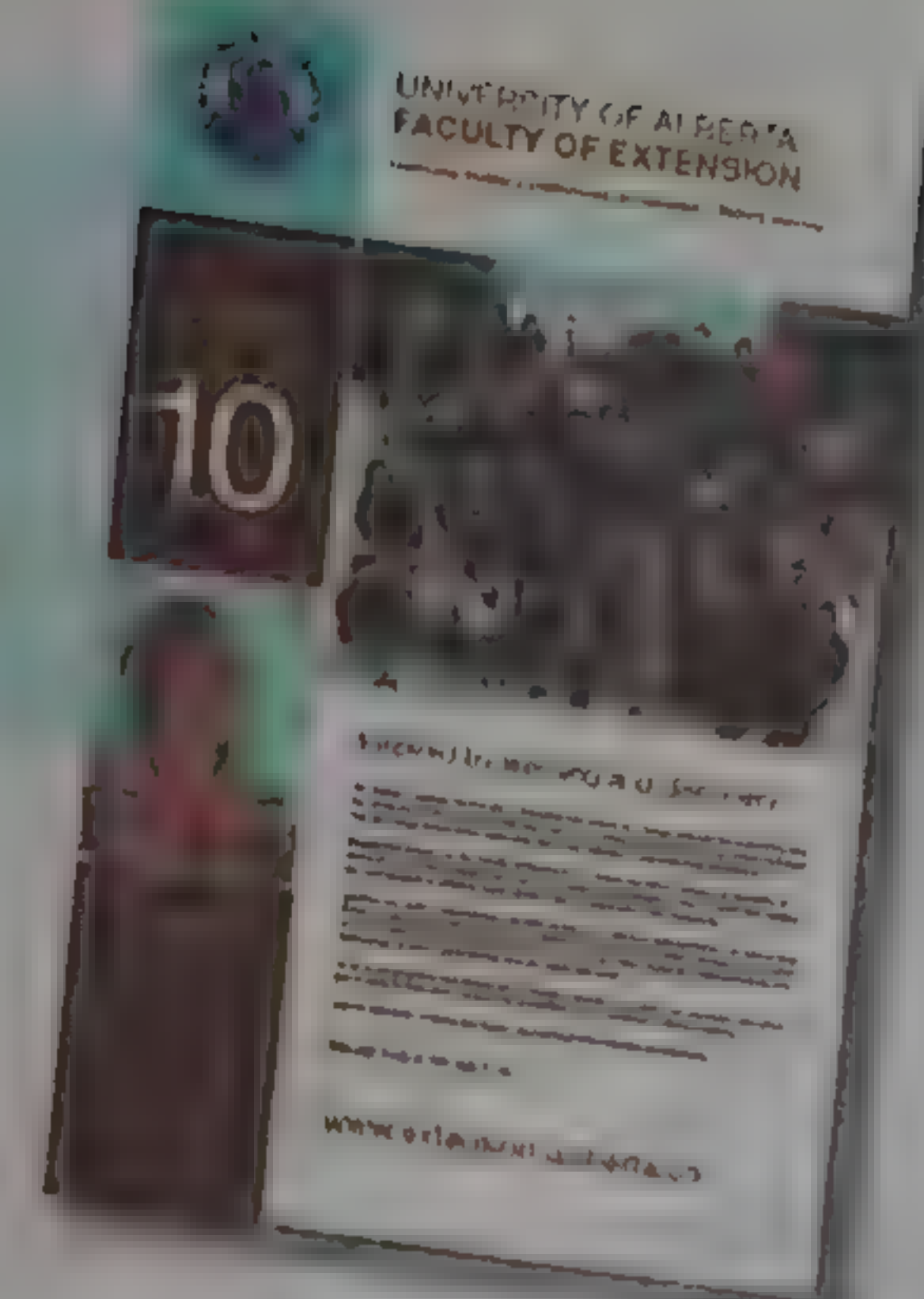
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# Learning at lunch

The U of A's Faculty of Extension offers food for thought

MARIA KOTOVYCH

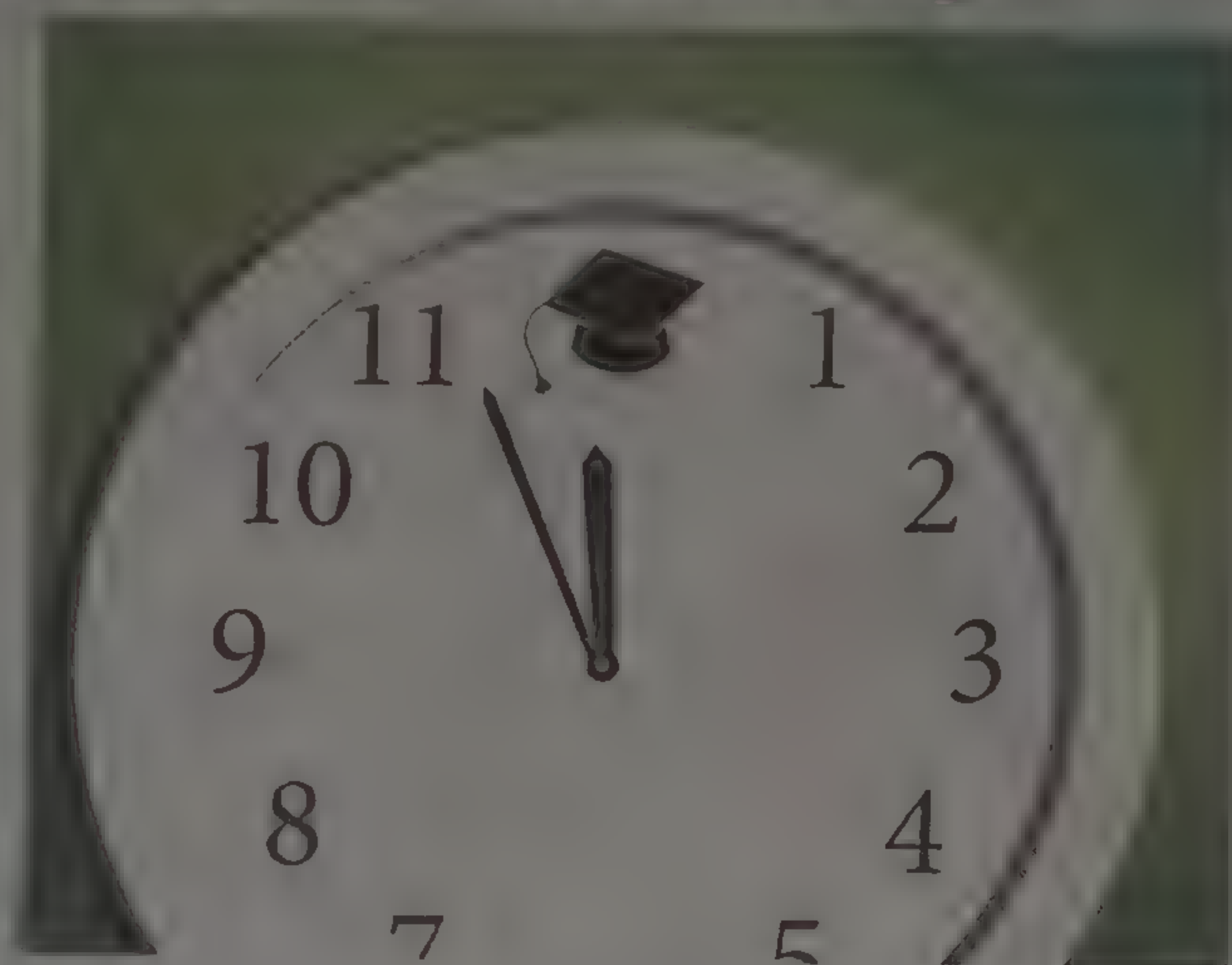
People who want to learn about a new topic can attend bimonthly lunchtime sessions at the University of Alberta's Faculty of Extension. The new **Knowledge at Noon** series offers hour-long talks on a range of topics, including learning how to manage time and finding out how to reduce one's impact on the environment.

"We've wanted to do this for a while," explains Sandra Lacza, program coordinator with the Faculty of Extension, adding that the series has the ability to build community engagement, and runs from September to May.

"It's an open invitation to the general public," she continues. "[The series] gives you some good pointers if you're looking for specific things on that topic."

Louise Miller, who teaches business and professional communication skills at the Faculty of Extension, spoke about this same topic at the Knowledge at Noon session back in September. I asked Miller about some of the principles of effective communication that she talked about that day.

The presentation involved taking what she teaches in her classes and condensing that information into an hour. She adds that because she's been teaching



// Pete Nguyen

for a long time, this wasn't hard for her to do. And that's a good thing, as Miller was a replacement presenter that day.

Miller says she conducted her session keeping in mind two general principles.

"I ask myself two questions: 'Why am I doing this?' and 'What do I hope to achieve?'" she explains, remarking that she did ask herself what she wanted her

audience to get from her presentation.

"If I can answer those [questions], then I know what I'm doing."

She notes that she also taught her audience those two questions, and had them do activities and exercises as part of her talk. She hopes that her activities gave her audience real skills that they could take away and use.

"I always try to always give examples and I try to do as much interactive as humanly possible, because if you can have experiential learning, that stays with you, more than anything anybody ever tells you," she says. "I also do not believe in my talking, that's the other thing," she continues. "People retain 25 percent, at the very highest, of what they hear, and I think my talking is just a total waste of time and I don't like wasting time. So I gave them things to do, gave them activities. And I couldn't even tell you now what I did, except that it went quickly, and that I enjoyed it."

Lacza also notes the success of the first talk, even before the session began.

"For the first one, we had to turn some people away at the door, unfortunately," Lacza says.

One of the exercises that Miller had the audience do pertained to non-verbal communication.

"When you communicate at the non-verbal, that has more impact than verbal," she notes about non-verbal communication in general. "You need to realize that non-verbal is a whole other language in and of itself."

Miller adds that learning acceptable non-verbal skills of other cultures is important for people who want to conduct business in different countries.

"If you go to do sales or anything in an-

other country, you need to know the other language, the non-verbal, because if you don't, inadvertently, you might be insulting. You're not going to get the business because the people don't trust you."

In her own classes, Miller teaches the North American model of communication, which includes actions such as looking someone straight in the eye when speaking to that person.

"That might be rude and disrespectful in another country," she adds.

Miller then reflects upon what good communication might entail, regardless of where you are.

"An effective communicator is somebody who is aware of the impact that they are having on their audience whether it's one or 700."

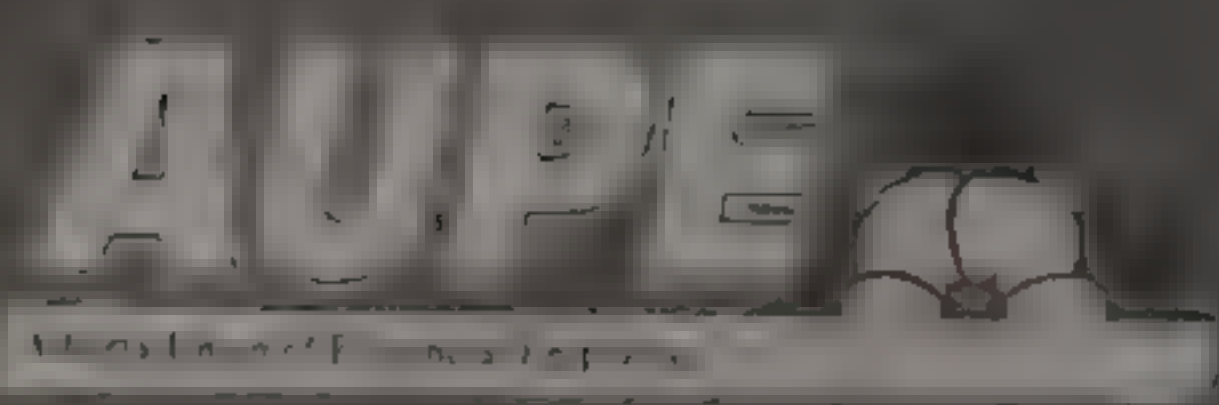
As for Miller's presentation at Knowledge at Noon, she may or may not have told her audience everything that she told me.

"You asked me to begin with what I'd talked about—probably none of what I just told you," she laughs. **V**

THE NEXT KNOWLEDGE AT NOON PRESENTATION IS "FINDING A JOB IN A TOUCH ECONOMY" ON NOV 25 AT NOON ROOM 2-926, ENTERPRISE SQUARE, 10230 JASPER AVE. VISIT [TINYURL.COM/KNOWLEDGEATNOON](http://TINYURL.COM/KNOWLEDGEATNOON) FOR MORE INFORMATION

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## Arts Reviews

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### REVUE // BLACK COMEDY

## No need for lights

Black Comedy carries all the malarky of a British sitcom while keeping its actors in the dark



IF THEY COULD ONLY SEE >> When the lights go up on *Black Comedy*, it means the cast are bumbling around in darkness // ED BULL

PAWNDA MITHRUSH

It's difficult to feel sorry for Brindsley Muller. Studio Theatre's production of Peter Shaffer's *Black Comedy* shows the guy as a bad boyfriend, a bad artist, a bad neighbour and a despicable liar. His unsavoury faults are veiled in a tightly wound web of lies and charms that all come to light, oddly enough, after a karmic disaster befalls him—an electrical blackout. It's the audience that's blind in the exposition as Brindsley (Nikolai Witschl) busily prepares his flat to host his fiancée Carol's "monster father," Colonel Melkett. In the dark, you can hear he and Carol (Delia Barnett) stealing the neighbour's posh furniture while Brindsley explains that he's invited the richest man in the world, Georg Bamberger, to view his artwork—the plan being that the Colonel (Adam Cope) will witness Bamberger buy one of Brindsley's gaudy, asymmetrical sculptures and accept him as a suitable candidate for son-in-law. There's a lot of irony played in Shaffer's dialogue as Brindsley and Carol comment on how wonderful everything looks, and it does sound quite lovely until you actually get a glimpse of it. In the play's eponymous twist, the onstage lights flick on when Brindsley's power goes out to reveal a ridiculously mismatched British apartment, designed by Robert Shannon. The flat features floral wallpaper panels complimented by the tasteful neighbour's stolen furniture, but contrasted by

Brindsley's primary coloured '60s-style "contemporary" flourishes on the banisters and corners of the room. Making things somewhat uglier are Brindsley's awful sculptures, which set the rest of the regal but grandmotherly surroundings rather off-kilter.

As the pair bump around trying to find a fuse to restore the light before Carol's Daddy arrives, Brindsley's neighbours start showing up. Mary Hulbert is an absolute gas as the uptight Miss Funival, who happens to be scared of the dark. Then, to Brindsley's horror, Harold Gorringer (the dandy neighbour with good taste in furniture) returns from his vacation early and drops in to wait out the electrical problem with company. Elliot James is delightful as the saucy, quick-tongued Harold, who acts as the catalyst for airing Brindsley's dirty laundry—most of which arrives later on in the form of Brindsley's other girlfriend, the vengeful Clea (Carmela Sison).

With Harold's arrival, Brindsley realizes he's in quite a spot of trouble, and sets out to perform the ultimate livingroom switcheroo. Between his nervous, high-pitched guffaws and plenty of face-first falls, Witschl expertly commands the comedic pace of the show, ducking under swinging arms with Chaplinesque ease. There are a lot of audience gasps as Witschl lifts chairs over the other characters' unsuspecting heads, and bursts of laughter as he smacks them around while replacing Harold's prized furniture with his own cheaper, sillier-looking pieces—especially funny is the

bemused and increasingly frustrated Adam Cope as the Colonel. There's no shortage of ass- and boob-grabbing, and after a while you start to feel like director Kim McCaw crafted it so that you feel like you're sitting in the studio audience for the filming of a low-budget British sitcom.

**What's truly, um, revealing** is how the characters behave when the others can't see them: Miss Funival picks her nose and proceeds to get blisteringly drunk, Brindsley makes rude faces at people and violently tries to prevent Harold and Clea from ruining his chances with Carol and the Colonel, and all of them take vocal jabs at Clea the tramp, who has actually entered unnoticed. Desperately, Brindsley tries to save the situation by proclaiming that the other presence in the house is his Cockney cleaning lady, which gives Clea an open window to reveal him as the thieving cheater he truly is.

In the end, the dark is the one thing Brindsley cannot hide in, and it's his total bastard behaviour that makes it very, very easy to laugh at him. ▽

UNTIL SAT NOV 7 (7:30 PM)  
**BLACK COMEDY**  
WRITTEN BY PETER SHAFFER  
DIRECTED BY KIM MCCAW  
STARRING NIKOLAI WITSCHL, MARY HULBERT, DELIA BARNETT  
TIMMS CENTRE (87 AVE 112 ST), \$10 - \$20

### REVUE // THE SEED SAVERS

## Sparse harvest

The *Seed Savers* doesn't quite manage to reap what it sows

DAVID BERRY

// DAVID@VUEWEEKLY.COM

Director Michael Clark has you enter through the second-floor door of La Cité Francophone, a chance to take in the view: from the elevated perch, you get an airplane view of the prairie landscape painted below, the comforting crisscross of government-measured roads quilted with yellows, greens and blacks. Making your way down to the stage, you take up one of the chairs arrayed around the edge of the theatre, the action set to take place in the middle of the audience's 360-degree view.

The two tricks of perspective work perfectly to situate the audience on an expansive farm, remind them that even though, on an individual level this place seems bare, with no place to hide, few places depend more on how they fit into the landscape, are connected to everything around them. The effect dovetails nicely with the themes of Katherine Koller's *The Seed Savers*, although unfortunately the set gets them across in a much more effective way than the play.

*The Seed Savers* follows an old farming couple, Joe (John Wright) and Mindy (Maralyn Ryan), whose 50 years of married, land-working life are thrown into turmoil thanks to two developments: the return of their estranged son's daughter, Sky (Natasha Napoleao), and the contamination of their hand-picked, precious canola seed by their neighbour Solo's (David MacInnis) genetically modified, company-bought crops. The former threatens to dredge up some unpleasant family history, the latter will see them get sued by a slick crop salesman's (Jesse Gervais) company, only complicated by Sky's growing affection for Solo.

Koller wisely chooses to focus on what the lawsuit does to the family and neighbour dynamic, but rarely does it ever feel fleshed out enough to truly give us a sense of what's at stake here. Mindy goes from loving wife of 50 years to a hurt and unwilling partner in Joe's lawsuit and back again too quickly and without clear-enough reasons for us to ever feel like their marriage is truly at stake, and though Wright and Ryan are individually solid, they never seem to have the comfort level or shorthand of a couple on the verge of a golden anniversary. More problematic, though, is the relationship between Sky and Solo: it's all implied without ever being explored, their proximity in a rather desolate place the only evident reason for them go get together, especially



CHECKING HIS CROPS TWICE >> Genetically modified seeds stir up tension in *The Seed Savers* // Supplied

considering the tension between Solo and Joe.

**That tension** is certainly the play's strongest dramatic tool—the sleazy charm of Gervais is good for some comedy, though his moments are sparse—a kind of mentor/student dynamic, Solo unwittingly harming Joe, who reacts with the calm and understanding of a wounded bear. But even they reconcile a little too easily, and all the relationships are hurt by the fact Koller's attempts to draw parallels between them or metaphors from the situation are weak, if they're tried at all.

The farm setting with its odd combination of isolation and connectivity, its arcane practices and its potent metaphorical value, is, if you'll pardon the expression, fertile ground for drama that can explore political issues as ably as family ones. *The Seed Savers* isn't much interested in the former and doesn't develop enough of the latter, though, and ends up feeling more like you're staring up into the empty sky than surveying the lush ground below. ▽

UNTIL SUN, NOV 8  
THE SEED SAVERS  
DIRECTED BY MICHAEL CLARK  
WRITTEN BY KATHERINE KOLLER  
STARRING JOHN WRIGHT, MARALYN RYAN, JESSE GERVAIS, DAVID MACINNIS, NATASHA NAPOLEAO  
LA CITÉ FRANCOPHONE (8627-91 ST)



# An honest crop of comedy

The comic *Harvest* fits nicely into Shadow Theatre's season of truth and lies

PAUL BLINOV

It's always a conundrum; the seasons are such interesting puzzles for me, every year," says John Hudson, Artistic Director of Shadow Theatre. He's already thinking about next season (and the one after that) to try to make his play choices fit together as cohesive bodies of work like he's managed to do this time, though his upcoming bunch of plays have an unusual kinship. "When you're picking a season like this, I don't come at it saying, 'Oh, I'm going to do all these plays that are based on fact.' It's just as we started to round up the plays we were interested in, it was just, 'Hey, look at this,'" he laughs.

Of the four plays he's chosen this season, three are based on factual events. The fourth, lone fiction-based script is called *The Liars*, and so, fittingly, he's dubbed the season "Truth and Lies."

Hudson's leading off the quartet with his comic foot forward: after directing a pair of heavy pieces last season (the God-baiting *Grace*, and the psychological *A Year of Winter*) he was looking for lighter fare, and found it in *Harvest*. The based-on-truth story traces Charlotte and Allan, retired farmers who move off their homestead and rent it out to a young man who appears as the



THE SHADES OF ANOTHER >> Actors switch characters frequently in *Harvest* // Supplied

ideal tenant. He has far more dubious intents, however, and Charlotte and Allan get entangled in a web of deceit as they try to sort out the happenings at their farm.

"They're just really sweet people who

got taken advantage of, and that kind of journey, what that does to two characters like that," Hudson explains. He knew the playwright, Ken Cameron, had been looking to do a work of his for a while. What really sold him on

*Harvest* was the script's unique way of letting two actors share multiple side-characters.

"I've never seen a script where the actors are sharing a character in a scene," he says. "You have your two main char-

acters, the husband and wife, but during a scene, they'll circulate a character they'll each take turns back and forth. So your main character is talking to the police officer, [and] they'll switch.

"What we've had to do is figure out how does that character walk, what's characteristic about how they stand, he adds. "We've had to work through that for both of [the actors] so that they're on the same page for each character."

Of course, viewing truth through the lens of comedy offers a different angle on the whole thing, but Hudson still sees it as an honest one, perhaps moreso than when the approach is straight drama.

"I think humour brings out the truth in a lot of things, sometimes," he says. "[Cameron] could've gone at it with a really serious intent, and play really for its dark edges, and I think the play would've been not as effective. I think because of the humour, we really identify ourselves in them." V

THU, NOV 5 - SUN, NOV 22 (7:30 PM)

HARVEST

WRITTEN BY KEN CAMERON

DIRECTED BY JOHN HUDSON

STARRING CORALIE CAIRNS, GLENN NELSON

VARSCONA THEATRE (10329 - 83 AVE) \$10 - \$2

## PREVUE // HOCKEY STORIES FOR BOYS

# A modern Canadian mythology

*Hockey Stories for Boys* puts our quintessential sport on the stage

PAUL BLINOV

For the past two incarnations of *Hockey Stories for Boys*, playwright George Szilagyi's been stuck bench-warming, so to speak.

"I was involved in other shows, and was only getting emails about what was going on in rehearsal, and what they were finding out about the script as they rehearsed," he remembers, having just stepped out of a rehearsal of (finally) a production of the show that he's hands-on involved with: as a writer, of course he's once more re-tailoring the script to fit a new run, but he's the one producing this run on Alberta Ave. He's acting in it, too. "Thank God I'm not directing, because I've run out of hats," he laughs.

It's not much of a stretch to understand how *Hockey Stories* is about to see its third local run in four years, given the subject matter and our slight tendency to riot when our team's doing well: a pair of quintessential slacker-types cook up a plan to "repatriate" the Stanley Cup from the NHL on a technicality. They hit the road with a copy of the eponymous book, trading stories along the Trans-Canada as they close in on the Hockey Hall of Fame. Szilagyi came up with the tale while



HOCKEY NIGHT IN EDMONTON >> They're off to repatriate the Cup! // Supplied

searching for a Canadian mythology to explore.

"We have the historical myths of the railroad, or the Riel rebellion, but nothing

that seemed to really resonate currently for us," he explains. "But then I came across hockey as something that we do look on as a defining characteris-

tic of our country, and which still ignites a passion today. So I was interested in exploring the mythology of that hockey and what lessons it might provide for

us today, in terms of our ethic, in terms of our values. I wanted to construct a story where people were exploring that, and searching for that sort of guidepost through their own life, and using hockey as that."

This run also constitutes a further push to revitalize the arts on Alberta Ave, a move that's becoming more and more common, given that plenty of artists call the Ave home.

"I think it's one of the few places where it's still affordable for people to self-produce," Szilagyi says. "We're in the Avenue Theatre, which is an old movie hall and was recently a skatepark, and more recently it's been a live performance venue, but mostly a rock 'n' roll house. So it's an interesting space to be in because it adds history, but it's gritty. It's a little rough around the edges, so it suits the neighbourhood, and I think it suits the show as well, because it's a bit of a rock 'n' roll show." V

FRI, NOV 6 - SUN, NOV 15 (7:30 PM)

HOCKEY STORIES FOR BOYS

WRITTEN BY GEORGE SZILAGYI

DIRECTED BY CLINTON CAREW

STARRING SZILAGYI, CHRIS BULLOUGH

ROMAN PROB, SHARLA MATYIN

AVENUE THEATRE (9030 - 113 AVE) \$10 - \$2



# Body Odyssey

Firefly Theatre's introspective *EVAsion* follows not the life, but the post-death story of Eva Perón

BY WANDA MITHRUSH

PHOTO: JEFFREY L. WEEKLY.COM

Duggan admits she's become a little more than obsessed with Eva Perón. A few years back, Edmonton's local sweetheart saw a production of the musical *Evita* that turned her on to the Argentine heroine—but it wasn't the story of Perón's life that piqued Duggan's curiosity, it was a short snippet in the musical's program regarding her death that sparked the idea to

write *EVAsion*. "It had this little paragraph about the story that her body went on after she died," Duggan explains. "The story is so convoluted and twisted ... the more I started to read about Eva Perón the

more infatuated with her I became. She was astonishing, and the story of her body is even more astonishing than I had imagined from the start."

Duggan started digging into the macabre history of Perón's corpse only to find a tale that sounded like a sinister black comedy. "After she died she was embalmed immediately. The embalmer wanted to make her his creation—his work of art—so for three years her body was kept in this room in the department of labour. It was a black room and she was suspended on a glass slab floating in the middle of the air. So immediately I knew I had to do it in the air, which works for me," she chuckles. "I wasn't sure if it was going to work, if it would have a sense of humour, or if it was just too incongruous."

Duggan's initial creation was a 15-minute piece that premiered at the Expanse Movement Arts Festival in 2008. Now fleshed out with the directorial help of her Firefly partner (and real-life husband) John Ulyatt, *EVAsion* is an hour-long theatrical presentation that sees Duggan suspended in a white silk cloth, performing acrobatics while channeling different aspects of Perón's historic identity. The shroud will be bathed in video projections provided by lighting designer Jeff Osterlin.

"When she was embalmed they also made three body doubles of her corpse out of wax and vinyl, so I play the body doubles. Through those I'm able to show the polarization of how people feel about her, of the dichotomy sur-

rounding her mythology," Duggan explains. "Body double #1 represents that Latin American 'she's a saint' perspective, and body double #2 represents the European-born oligarchy viewpoint of 'she's a whore.' Body double #3 is us, the people in North America that only know *Evita* the musical."

Though the *Madonna* movie of the Andrew Lloyd Webber musical helped make Perón a household name in the late '90s, Duggan notes that the portrayal wasn't exactly fair. The West was somewhat biased against her husband, Juan Perón, because of his ties to Nazi Germany and fascist Europe, so the biographical information available on *Evita* in English, at the time, didn't reflect

the real reverence that South American people had for her.

"The idea conceptually is kind of far out, to do this play about a dead woman in the middle of the air as a monologue," Duggan says, noting that this piece is quite a departure from Firefly's customary circus fare. "For one thing it's serious. So much of what we do is so light-hearted and frivolous and really entertainment driven, this is not at all—this is much more introspective." **V**

SAT, NOV 7, SUN, NOV 8 (8 PM)

EVASION

PLANET ZE, (10055 - 80 AVE) PWYC

AN ARTIST TALK-BACK FOLLOWS EACH

PRESENTATION

DANCE // ROMEO & JULIET

## Timeless in tights

Alberta Ballet ends their Shakespeare cycle with the classic romance of *Romeo & Juliet*



PIROUETTE-CROSSED LOVERS >> *Romeo & Juliet* don dance tights // Kate Kunz

BY WANDA MITHRUSH

PHOTO: JEFFREY L. WEEKLY.COM

It's an awfully tough season for love, considering that going out in public at all means risking contact with H1N1. Any hint of the sniffles really zaps the romance out of the air, but luckily, Alberta Ballet has been working on a remedy for the flu-season woes.

The star-crossed story of *Romeo & Juliet* is sure to warm the cockles of all hearts, flu-ridden or not, this week-

end. Rounding out their three-year Shakespeare cycle, this weekend's run of Jean Grand-Maitre's *Romeo & Juliet*, set to the stunning score by Sergei Prokofiev, is Alberta Ballet's encore presentation from the original 2005 production. Though Grand-Maitre has been busily ferrying back and forth from Vancouver as movement director for the Olympic Games, principal dancer Tara Williamson notes that the company has taken it all in stride,

CONTINUED ON PAGE 38 >>

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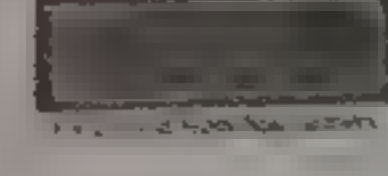
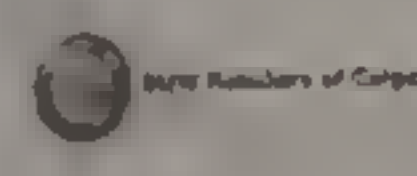
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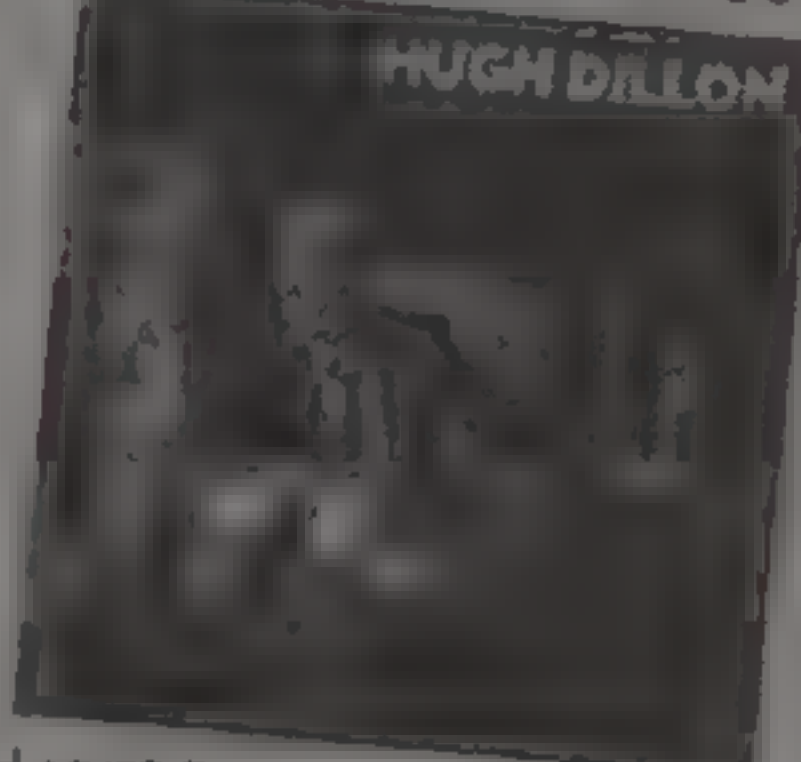
1. Rosanne Cash - The List (rca)
2. The Flaming Lips - Embryonic (warner)
3. Monsters Of Folk - S/T (shangrila)
4. Lyle Lovett - Natural Forces (lost highway)
5. The Secretaries - S/T (the secretaries)
6. Sam Baker - Cotton (music road)
7. Carolyn Mark & NQ Arbuckle - Let's Just Stay Here (nort)
8. The Wheatpool - Hauntario (shameless)
9. Tom Russell - Blood And Candle Smoke (shout)
10. Corb Lund - Losin' Lately Gambler (new west)
11. Levon Helm - Electric Dirt (dirt farmer)
12. Colin James - Rooftops & Satellites (maple)
13. John Wort Hannam - Queen's Hotel (black hen)
14. Priestess - Prior To The Fire (indica)
15. Maria Muldaur - Maria Muldaur & Her Garden Of Joy (stony plain)
16. The King Khan & BBQ Show - Invisible Girl (in the red)
17. Japandroids - Post-Nothing (polyvinyl)
18. The Dutchess & The Duke - Sunset Sunrise (hardly art)
19. Delbert McClinton & Dick 50 - Acquired Taste (new west)
20. Rodrigo Y Gabriela - 11:11 (ato)

## HUGH DILLON WORKS WELL WITH OTHERS

For the past five years Hugh Dillon has been growing into one of Canada's hottest and most in-demand television actors, earning accolades and industry acknowledgments for his gritty portrayals in programs such as the cop drama Flashpoint and the moody, cerebral, serial thriller Durham County. Well, now he's ready to return to the character he's most comfortable and at home in. Hugh Dillon. Musician.

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HOPSCOTCH >> THE UNFORTUNATES

## Memory overlap

B.S. Johnson's *The Unfortunates* abandons continuity to find real emotional honesty

How do you tell a story? Be honest now. I don't mean one you've thoroughly digested and developed, rehearsed and repeated and polished into a comfortable, familiar routine. I'm talking about the stories that leave residue in dim, neglected corners of your mind, that come to you in shards, associative, suggesting one thread and then another, driven by unpredictable emotional currents and the caprices of memory. Experience lies before us as a palimpsest. The traces of one moment hover within the hues of others. It's perfectly sensible that when we tell our stories we try to impose order, through chronology, through causality. But art isn't always sensible.

"But I know this city!" A man, our unnamed narrator, arrives in an unnamed English city to report on a soccer match. He's a novelist, but he works as a sportswriter to pay the bills. He arrives, and his recognition of the city is accompanied by waves of memories, most of them about a dear, dead friend named Tony he needs still to remember, some of them about a woman he's trying to forget. He strolls and looks around, he eats, he works, he departs on the evening train back to London. All the while those memories emerge of their own volition, some startlingly clear, some hazy and dribbling forth. That's the gist of *The Unfortunates*, yet it hardly conveys a sense of how this warm, melancholy, emotionally frank novel unfolds.

The sportswriter/novelist is actually B.S. Johnson, the friend Tony Tillinghast, a young academic who died of cancer. *The Unfortunates*, in keeping with Johnson's personal credo regarding the imperative of truth in the modern novel, is basically what we can fairly call a memoir. But it's a memoir in a box. First published in 1969, *The Unfortunates* is comprised of 27 unbound chapters, each ranging from one to a dozen pages. The first and last of these chapters are clearly marked as such, the rest are to be sequenced by the reader in whatever random order catches their fancy. The structure is not dissimilar to that of Julio Cortázar's *Hopscotch*, which was first published in English only

a few years previous, yet while Cortázar's ingenious method of encouraging readers to "hop" through the text via a number of prescribed patterns provides a beguiling sense of immersing oneself into a particular world, Johnson's approach is starker, and more tactile. Beautifully reprinted by New Directions (\$31), with an invaluable introductory essay by novelist and Johnson biographer Jonathan Coe, *The Unfortunates* allows us a peculiar feeling of discovery. Opening the box and shuffling through the pages reminds me most of finding an old box of photos. First one catches your eye, then another. One you recognize, one you don't. You see someone in one photo and then see them in another. Was that before or after? Where were they? Where was I when this was taken? Somewhere in all this is a story, but the story changes a little every time you try to reconstruct it.

Johnson was an outspoken disciple of Sterne, Joyce and Beckett—who offered a rare public endorsement of Johnson in return. He fiercely believed that the novel was irrelevant unless it pursued new forms and eschewed the entire notion of being fiction at all. To cast doubts upon the integrity and durability of Johnson's strident literary polemic is perfectly reasonable. Fortunately, Johnson's investment in formal strategies—a previous novel featured holes cut into the pages—were equaled if not bettered by the sheer eloquence of his prose, which, as it turns out, is actually pretty accessible. The form of *The Unfortunates* is in poetic alignment to its content. The tone of the narrator's experience is matched by the randomness of his story's delivery. Continuity is an illusion Johnson is unwilling to impose—it contradicts what for him most closely approximates emotional truth. It's worth noting that in his introduction Coe speculates that Johnson's unpopularity amongst contemporary literary circles may have had more to do with the confessional quality of his novels than with their innovative devices. They were far too vulnerable for

the tastes of the moment.

"The waves of the past batter at the sea defenses of my sandy sanity, need to be safely pictured, still, romanticized, prettified." Visits run together, the important, our life with him now with as much rightness, sanctity, almost, as I can, how the fact of his death influences every memory of everything connected to him." Grief bleeds into the quotidian over and over in *The Unfortunates*. Coe writes, "It's as though the narrator is trying to digress to deeply into any number of blind alleys, but rather keep rippling forward. Strange gaps appear in the text, though whited-out, as though our narrator draws a blank, his pause present on the page as a finger of empty space. But the prose is free of abstraction, preferring to focus on the concrete, to offer a cascade of vivid details: Tony and the narrator posing for a photo, squinting in the sunlight, on the front lawn of Tony's new house in a still-unfinished estate, a dying man set against a landscape of the brand new, numerous meals eaten in numerous places; a rented room where our narrator and Wendy—that woman who "ruined love" for years after—negotiated their lovemaking; a cemetery where the gravestones are marked only with numbers, or was it initials?; a friend of Tony's who hung himself in his home, leaving carefully rendered diagrams of his suicide techniques for his wife to discover.

Johnson took his own life only four years after the publication of *The Unfortunates*, the fourth of his seven novels. He was 40, and reportedly in despair over his commercial failures and familial strife. I might suggest that this tragically early demise speaks to the perils of artistic convictions of the sort Johnson held so dear, but that feels pretty trite. Generalizations are a form of lying, so writes Johnson in the last chapter of *The Unfortunates*, so let's just presume what drove the author to death was complicated and can only be sought in the details of his experience, the sort of details so lucidly evoked in this book, which with any luck will continue to find the audience Johnson so coveted. V

### ROMEO & JULIET

<< CONTINUED FROM PAGE 37

adding that the dancers worked all through summer to get the company's choreography down pat.

Playing Juliet is a treat for any actress, of course, but Williamson, who will also take the lead later this season as Emma in *Seven Deadly Sins*, admits it's a role that comes with a lot of baggage.

"It's such a well-known ballet, and I think it's something every girl wants to do as a ballerina. It's such a great experience to actually portray Juliet, because I have to say I've never gone through such emotion in a piece," she says. "Juliet in the beginning of the piece she is a young innocent girl having fun, her movements are very brisk and light and youthful. Throughout

the piece that young girl starts to become a little more mature—she's experiencing this love sensation, it kind of warms her up inside and I personally think it changes in her body language because she becomes more comfortable with herself."

Adding to the rather heated chemistry of the main characters, Williamson also admits that she's been quite lucky to be cast opposite Kelly McKinlay as Romeo—it so happens that the two were partnered up for a summer project at the Banff Centre when Williamson was just 16.

"He was one of my first partners," she explains. "It was a great experience, and I ended up coming to this company after he was already here. Now we get to dance together quite often." Williamson adds that one of

her former dance teachers, Beverly Bagg, is now the Ballet Mistress with AB Ballet and is taking up the role of the Nurse.

"This entire story, *The Unfortunates*, has a lot of strong connections, so I'm able to really relate and make it real," she says, noting that the famous balcony scene is one of her favourites. "The balcony pas de deux is very loving and soft, it melts your heart—I really feel that comes out in the dancing," she says, giggling a bit when she mentions the bedroom pas de deux that follow in the third act. "You can imagine what goes on there," she says. V

FRI, NOV 6 & SAT, NOV 7 (8 PM)

ROMEO & JULIET

JUBILEE AUDITORIUM (11455-87 AVE)

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## DANCE

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**DECEMBER JAZZ DANCEWORKS** • Theatre, 5 St Anne St, St Albert • 780.459.1542 • Wowand-flutter, choreographed by Kimberley Cooper • Nov 14, 8pm • \$12.50/\$25 (student/senior) at Arden box office

**NORTHERN LIGHTS CLASSIC** • Polish Hall, 10960-104 St • 780.909.4332 • northernlightsclassic.ca • Dance competition with Danny Arbour and Camille Norton • Nov 7-8 • \$15 (Sat or Sun day events)/\$35-\$50 (Sat evening events; incl daytime events)

**ON THE MOVE** • Victoria School • dtcc.ca/move-transit • Dancer Transition Resource Centre (DTRC) • Career planning and networking conference for dancers • Nov 13 • Free

**VINOK WORLDANCE** • Chateau Louis Conference Centre, Grand Ballroom, 11727 Kingsway • 780.454.3730 • Vinok.ca • Christmas Around The World: dinner with Vinok performers dancing through centuries of folk culture to live music. Hosted by Timothy J. Anderson • Nov 10-15 • \$54-\$64

## FILM

**GLOBAL VISIONS FILM FESTIVAL** • Various Locations • globalvisionsfestival.com • Celebrating the work of passionate, accomplished documentarians from Canada and around the world; Nov 5-8 • Opening gala: *Broke*, at the Paramount Theatre; Thu, Nov 5, 8pm; \$20 • Global Visions Youth Day: Paramount, 201, 10275 Jasper Ave; Q&A session with the young filmmakers immediately after the screening of their short films; Fri, Nov 6, 12:30pm; \$6 (Youth Day, student)/\$12 (Youth Day, adult)

**METRO CINEMA** • AACIP & MADE present: World Town Planning Day • Alberta Association Canadian Institute of Planners (AACIP) and Media Art & Design Exposed (M.A.D.E.) in Edmonton are pleased to

co-present *Night Equals Day* and *Every Building*, or *Sit*, that a Building Permit has been issued for a New Building in Toronto in 2006 • \$5 (members of AACIP / MADE)/\$10 (non-member); Metro passes not accepted • Nov 12, 7pm

**FAVA** • Metro Cinema • fava.ca • Future Visions screening • Fri, Nov 6

## GALLERIES + MUSEUMS

**AGNES BUGERA GALLERY** • 12310 Jasper Ave • 780.482.2854 • **PAINTING THE LANDSCAPE**: Paintings by Jerry Heine; Nov 7-20; opening reception: Sat, Nov 7, 2-4pm; artist in attendance

**ALBERTA CRAFT COUNCIL** • 10186-106 St • 780.488.6611 • Lower Gallery: **GLASS 2009**: Until Dec 19

**ART BEAT GALLERY** • 26 St Anne St, St Albert • 780.459.3679 • **DUETTO**: Paintings by Alexus and Elias • Until Nov 14

**ART GALLERY OF ALBERTA** • Enterprise Sq, 100, 10230 Jasper Ave • 780.422.6223 • artgalleryalberta.com • **PRINTED MATTERS**: Creating and curating queer: Until Nov 28 • **MUSEUMS IN THE 21ST CENTURY**: Concepts, Projects, Buildings: Presenting the world's leading museum building projects conceived in the 21st Century; until Dec 13 • **CANADIAN MUSEUMS NOW**: Contributions from the Art Gallery of Ontario, Royal Ontario Museum, Gardiner Museum in Toronto; Canadian War Museum in Ottawa and the new Canadian Museum of Human Rights in Winnipeg; until Dec 13 • **THE NEW FLÂNEURS**: Contemporary Urban Practice and the Picturesque: A selection of picturesque works of art from the AGA collection. Featuring Don Gull; until Dec 13 • Film panel: *The New Flâneurs* at Zeidler Hall, Citadel Theatre, 9828-101A Ave Wed, Nov 4, 8-10pm; \$10/\$8 (AGA member/student) • **BUILDING A VISION**: Art Gallery of Alberta and Randall Stout Architects: Compare building sketches, photographs, diagrams and plans with the final model of the new Art Gallery of Alberta, charting the design and construction of Randall Stout Architects' new Art Gallery of Alberta; until Dec 13 • Exposure Festival: opening reception: Sat, Nov 14, 2pm in the AGA studio exhibition space • Window: (102 St, Enterprise Sq) **INSIDE OUT: WEM AND THE SUBCONSCIOUS SPACE OF THE CITY**: Installation by Dan Briker; until Dec 13 • Art for Lunch: Enterprise Square Atrium; Free on the last Thu each month, 12:10-12:50pm • Free (member)/\$10 (adult)/\$7 (senior/student); \$5 (6-12yrs)/free (5yrs and under)/\$20 (family); Pay-What-You-Wish, Thu, 4-8pm

**ASSINIBOIA HALL-Women's Studies Program Gallery** • U of A Campus • Mon-Fri, 7am-7pm • **LOVE LETTERS TO FEMINISM**: Hosted by University of Alberta's Women Studies Program • Until Dec 31

**BILTON CONTEMPORARY ART-Red Deer** • 4b-5809-51 Ave, Red Deer, 403-343-3933 • **THOSE WHO CAN, TEACH!**: Artworks by Red Deer Public Schools'

**Secondary Art teachers Nov 4-28** • Meet the artists, opening reception: Fri, Nov 6, 7-9pm

**CENTRE D'ARTS VISUELS DE L'ALBERTA** • 9103-95 Ave • 780.461.1427 • Mel Melo: *Artworks* by Danièle Petit, George Kubac, Normand Fontaine, Suzanne Gaultier, Françoise L'et, until Nov 13 • *Artworks* by Sharon L. Williams, Emma Cayer, Therese Boz, Laura Watmough, Luc Joth, Nov 13

**CHRISTL BERGSTROM'S RED GALLERY** • 9621-82 Ave • 780.498.1984 • **CRAZY FAMILY**: Large paintings depicting Christl's family life over the years • Until Dec 31

**CROOKED POT GALLERY** • 4912-51 Ave, Stony Plain • 780.963.9573 • Pottery by Ole Neilson • Through Nov

**ELECTRUM GALLERY** • 12419 Stony Plain Rd • 780.482.1402 • Gold and silver jewellery by Wayne Mackenzie, and artworks by various artists

**EXTENSION GALLERY** • Atrium, 1st Fl, Enterprise Sq, 10230 Jasper Ave • extension.ualberta.ca • **THE DYNAMIC** • **CONIFEROUS COSMOS**: Paintings by Frederick D. Marlett • Until Nov 18

**FINE ARTS BUILDING GALLERY** • U of A, Rm 1-1, 112 St, 89 Ave • 780.492.2081 • Artworks by Mitch Mitchell (MFA Printmaking) and Leslie Robinson (Mdes Vcd) • Nov 10-Dec 5 • Opening reception: Thu, Nov 12, 7-10pm

**FRINGE GALLERY** • 10516 Whyte Ave, Paint Spot bsmt • 780.432.0240 • **LINKS**: Artworks by Tom Yurko • Through Nov • Opening reception: Nov 14, 2-4pm

**FRONT GALLERY** • 12312 Jasper Ave • 780.488.2952 • **ALLUSIONS**: Paintings by Galia Kwetny

**GALLERY AT MILNER** • Stanley A. Milner Library Main Fl, Sir Winston Churchill Sq • 780.496.7030 • **EARTH LIGHT TAPESTRIES**: Acrylic Paintings by Randall Talbot; until Nov 30 • Pottery by the Edmonton Potters Guild; Sale: Nov 14, 11am-3pm

**GALLERY IS-Red Deer** • 5123-48 St, Alexander Way, Red Deer, 403.341.4641 • galleryis.arts@yahoo.ca • **ART AND SOUL**: Norma Barsness solo show • Until Nov 28 • Opening reception: Fri, Nov 6

**HARCOURT HOUSE GALLERY** • 11215-102 St • 780.426.4180 • Main Gallery: **GRILLED CHEESE AND TOMATO SOUP**: Artworks by artist in residence, Spyder Yardley-Jones; until Nov 14 • **Front Room: HAYSEEDS**: Two interrelated shrine installations by Nhan Duc Nan; the 2nd installation is at Phobulous Vietnamese Restaurant, 8701-109 St; until Nov 14

**HARRIS-WARKE GALLERY-Red Deer** • Sun-works, 4924 Ross St • 403.346.8937 • **EGGSHELLS FOR CHANGELINGS**: Ceramics by Dawn Candy; until Nov 6 • Fundraiser; Nov 13-20

**JEFF ALLEN ART GALLERY** • Strathcona Place Senior Centre, 10831 University Ave • 780.433.5807 • **SIGNS OF THE TIMES**: Mixed media collages by Terrie Shaw • Until Nov 26

**JOHNSON GALLERY** • Southside: 7711-85 St • 780.465.6171; Works by Trish Haugen, Anne Yundt, Michelle Earl, Julie Drew, Ruth Vontobel and Sonja Mannoske; opening: Nov 5, 6-9pm • Northside: 11817-80 St • 780.479.8424; Artworks by Norval Morrisseau, Illingworth Kerr, Alex Janvier, George Weber, Daniel Bagan, Jim Brager, Andre Besse, Geza Marich; pottery by Noboru Kubo • Through Nov

**LANDO GALLERY** • 11230-105 Ave • 780.990.1161 • landogallery.com • **FROM ANOTHER HILL**: Sculptures by Mark Bellows; artworks by Helen Frankenthaler, John Kasyn, Marc Aurele Fortin, Tom Roberts, David Blackwood and others • Until Nov 14 • Opening reception: Nov 7, 2-4pm

**LATITUDE 53** • 10248-106 St • 780.423.5353 • Main Space: **AND THE PEOPLE BOWED AND PRAYED**: Installation by Keith Murray; exploring queer interpretations of post-Christian spiritualities • Artist talk: Nov 6, 7pm; reception at 8pm • **ProjEx Room: SIGNS OF DESIRE**: Artworks by Shane Golby • Nov 6-28

**LOFT GALLERY** • 590 Broadmoor Blvd, Sherwood Park • 780.922.6324 • Open Thu 5-9pm, Sat 10-4pm • **WINTER FANTASY**: Artworks by the artists of The Art Society of Strathcona County • Artworks by Tania Garner-Tomas; Nov 13, 5-8pm and Nov 14, 1-4pm

**MCMULLEN GALLERY** • U of A Hospital, 8440-112 St • 780.407.7152 • **GROWING UP**: Paintings and drawings about personal and universal experiences of growing up • Until Dec 23

**MCPAG** • Multicultural Centre Public Art Gallery, 5411-51 St, Stony Plain • 780.963.2777 • Digital photography by Jennie Delaney; Nov 6-Dec 2 • Opening reception: Sun, Nov 8, 1-3:30pm

**MICHIF CULTURAL AND MÉTIS RESOURCE INSTITUTE** • 9 Mission Ave, St Albert • 780.652.8176 • Aboriginal Veterans Display • Gift Shop • Finger weaving and sash display by Celina Loyer

**MUSÉE HÉRITAGE MUSEUM** • 5 St Anne St, St Albert • 780.459.1528 • **DECOYS TO DECORATIVES**: The history and art of decoy painting • Until Nov 15

**PICTURE THIS GALLERY** • 959 Ordze Rd, Sherwood Park • 780.467.3038 • PictureThisGallery.com • New works by Joan Healey, floral portraits by Dennis Magnusson, landscapes by Roger D. Arndt, Brent Heighon, Jonn Eierssens, Murray Phillips, stone sculptures by Vance Theoret • Until Nov 14

**PROFILES PUBLIC ART GALLERY** • 19 Perron St, St Albert • 780.460.4310 • **STRONG MEN AND QUESTIONABLE FOUNDATIONS**: Paintings by Byron McBnde and sculptures by Brian McArthur • Nov 5-28 • Opening reception: Nov 5, 7-9pm

**PROVINCIAL ARCHIVES OF ALBERTA** • 8555 Roper Rd • 780.427.1750 • **NOW AND THEN**: Featuring photographs from the Provincial Archives of Alberta's holdings recreated by photographers from Images Camera Club (both sets of photographs on

display) • Nov 5-Jan 24

**ROYAL ALBERTA MUSEUM** • 12845-102 Ave • 780.453.9100 • Much More Munch • Until Apr 5

**SCOTT GALLERY** • 10411-124 St • 780.488.3619 • Group show featuring gallery artists featuring Phyllis Anderson, Leslie Poole, Dick Der, and Yuriko Kitamura • Nov 7-17

**SIDESHOW GALLERY** • 9609 Whyte Ave • side-showgallery.ca • Paternal Inventions of a Unicorn Boy: Artworks by Travis McEwen • Until Nov 12

**SNAP GALLERY** • 10309-97 St • 780.423.1492 • snapartists.com • Main Gallery: **OFELIA SERIES AND DELETED MONUMENTS SERIES**: Art by Godele Peeters • Studio Gallery: **PRINTED MATTERS: CREATING AND CURATING QUEER**: Curated by Juniper Quin, Stephen Shaw, Jolanda Thomas; until Nov 21; Part of Exposure: Edmonton's Queer Arts and Culture Festival

**SPRUCE GROVE ART GALLERY** • Melcor Cultural Centre, 35-5 Ave, Spruce Grove • 780.962.0664 • **MINIATURE ART SHOW** • Until Nov 21

**TU GALLERY** • 10718-124 St • **UKRAINIAN ART AND SOUL**: Artworks by Val Boyko, Larysa Eluk, Theodora Harasymiw, Iryna Karpenko, Oksana Movchan and Valery Semenko • Until Nov 7

**VAAA GALLERY** • 3rd Fl, 10215-112 St • 780.421.1731 • **THE MERCHANT OF VENICE**: Large graphic paintings by Wade Stout, made to stimulate discussion on Shakespeare's play • Until Nov 14

**WEST END GALLERY** • 12308 Jasper Ave • 780.488.4892 • Gerald Sevier and Andris Leimanis • Until Nov 12

**WOMEN'S STUDIES PROGRAM GALLERY** • Assiniboia Hall, U of A • Open Mon-Fri, 7am-7pm • **LOVE LETTERS TO FEMINISM**: Mail art exhibition • Until Dec 31

## LITERARY

**ARTERY** • 9535 Jasper Ave • Frontenac House book launch for *Wait Until Afternoon...*; Thu, Nov 5, 6-11pm • Literary Saloon: Featuring poet Marguerite Pigeon and novelist Thomas Trofimuk, hosted by Lynn Cody; 7pm (door); Thu, Nov 12; \$5

**AUDREYS BOOKS** • 10702 Jasper Ave • 780.423.3487 • Writer in residence, Kath Maclean; Every Tue-Thu, 11:30-5pm • At the Shaw Centre: Colin and Julie Angus' multimedia show from their new book, *Rowed Trip: From Scotland to Syria by Oar*; Fri, Nov 6, 7:30pm • John Chalmers' book, *Navigator Brothers*; Mon, Nov 9, 7:30pm • Bill Waiser signing his recent book, *Portraits of an Era: The Aerial Photography of Howdy McPhail*; Thu, Nov 12, 4-6pm • Book launching of poet Charles Noble's collection of poetry, *Sally O: In The Betsy Sense of the Word*; Thu, Nov 12, 7:30pm • Reading by Alan Buick from his book, *The Little Cool: The Bob and Sue Elliott Story*, with guest, Deana Driver; Fri, Nov 13, 7:30pm

**CITY ARTS CENTRE** • 10943-84 Ave • 780.932.4409 • T.A.L.E.S. Monthly Storytelling Circle: Tell stories or come to listen; and Fri each month • Until Jan, 8pm; \$3 (free first time)

**COLES-SOUTHGATE** • 111 St, 51 Ave • 780.436.1783 • Book-signing with Robin White and Marian White, for their new book, *Wild Alberta at the Crossroads* • Sat, Nov 7, 1-5pm

**GREENWOOD'S BOOKSHOPPE** • 7925-104 St • 780.439.2005 • Tim Lilburn reading from his books of poetry, *Kill-site and Orphic Politics*, and new works; Thu Nov 5, 7pm • Launch of Anne Murray's biography; Wed, Nov 11, 7pm • The Projects of Canadian Poetry: Prof. Lilburn will read from his last two books of poetry, *Kill-site and Orphic Politics*, as well as new work; Thu, Nov 5, 7pm

**INDIGO-EDMONTON SOUTH** • 1837-99 St • 780.432.4488 • Book-signing with Robin White and Marian White, for their new book, *Wild Alberta at the Crossroads* • Fri, Nov 6, 4-8pm

**KASBAR LOUNGE** • 10444-82 Ave • Live at the Kasbar: The Raving Poets: Open stage poetry with a live band • Wed nights until Dec 2 • Free

**ROSIE'S** • 10475-80 Ave • 780.932.4409 • talesstorytelling.com • T.A.L.E.S. Story Café Series: First Thu of the Month, There Is An Open Mic Opportunity: Oh My-Omen! • Thu, Nov 5

**ROUGE LOUNGE** • 10111-117 St • 780.902.5900 • Poetry Tue: Every Tue with Edmonton's local poets • 8pm • No cover

**STANLEY A. MILNER LIBRARY** • 7 Sir Winston Churchill Sq • Centre for Reading and the Arts Department: From Books to Film: Weekly showings of films adapted from books; every Fri, 2pm • Teen Movie Scene: movie club for teens; 1st and 3rd Thu every month

**STANLEY A. MILNER LIBRARY** • 7 Sir Winston Churchill Sq, Edmonton Rm, Basement • 780.496.7000 • National novel writing month: Nanowrimo challenges the "one day" novelist to write their novel from scratch by Nov 30. Info/registration at nanowrimo.org • Mon, Nov 30, 4pm

**STRATHCONA COUNTY LIBRARY** • Sherwood Park • 780.449.5807 • Words in the Park, and a Dog in the Library: book sale and fair with Toby, a Chesapeake Bay Retriever recently featured in the new *Chicken Soup for the Soul* book, *What I Learned from My Dog*, with Strathcona County authors • Nov 7, 1-4pm • Free

**UPPER CRUST CAFÉ** • 10909-86 Ave • 780.421.8174 • strolllopoets.com • The Poets' Haven Weekly Reading Series: Presented by the Stroll of Poets Society • Every Mon, 7pm • \$5 (door) • Featuring Audrey Brooks, Dianne Buchanan, Brenda Love, and Janet E. Smith on Nov 9

## THEATRE

**BLACK COMEDY** • Timms Centre, U of A, 87 Ave, 112 St • drama.ualberta.ca/studiotheatre.cfm • Studio Theatre presents this play by Peter Shaffer, directed by Kim Mccaw. A sculptor's career and future love life are plunged into darkness • Until Nov 7, 7:30pm; Thu, Nov 5, 12:30pm • \$5-\$20 at Timms box office 1-hour prior to performance; adv at TIX on the Square

**THE BONE HOUSE** • PCL Studio Theatre • Theatre Arts Barns, 10330-84 Ave • 780.409.1910 • Fringe Theatre presents Village Theatre's theatre • thriller by Marty Chan • Lecturer Eugene Crowley the story of the notorious serial killer known as Midnight Cowboy • Until Nov 7, 8pm; Fri/Sat 8pm and 10pm • \$19.95 (adult)/\$14.70 (student/senior); Pay What-You-Can Mon; \$10 Tues

**CHIMPROV** • Varscona Theatre, 10329-83 Ave • 780.433.3399 • Rapid Fire Theatre's improv show • Sat, 11pm, except for the last Sat of each month • June 12 • \$10 (door)/\$8 (Rapid Fire Theatre member) (high school students) at TIX on the Square

**A CHORUS LINE** • Jubilee Auditorium, 11455-87 Ave • 1.866.540.7469 • broadwayacrosscanada.ca • achorus.com • Musical presented by Broadway Across Canada • Nov 10-15 • \$60.65 at TicketMaster

**DIE-NASTY** • Varscona Theatre, 10329-83 Ave • 780.433.3399 • Live improvised soap opera directed by Dana Andersen every Mon, 7:30pm • Until the last Mon in May

**HARVEST** • Shadow Theatre, Varscona, 10329-83 Ave • 780.434.5564 • Shadowtheatre.org • By Ken Carne directed by John Hudson, starring Coralie Cairns, Glenn Nelson, Allan and Charlotte, retired farmer have moved to a condo and have rented out the old homestead • Nov 5-22

**HIGHWAY 63: THE FORT MAC SHOW** • Little Room Playhouse, 11315-106 Ave • 780.454.0583 • Emergency Architect Theatre presents a new collection of stories about life in the Athabasca Oil Sands • Thu, Nov 5-15, 8pm; Sat, Nov 14, 2pm • Pay-What-You-Can

**HOCKEY STORIES FOR BOYS** • Avenue Theatre, 9030-118 Ave • By George Szilagyi, directed by Clinton Carew, starring Chris Bullough, Roman PFOB, George Szilagyi and Sharla Matkin • Nov 6-15, 7:30pm; no show Mon • \$15

**IMPROV AT ARTERY** • Artery, 9535 Jasper Ave • Theatre Sports! Presented by Rapid Fire Theatre • Thu, Nov 19

**KING ARTHUR'S QUEST** • Shell Theatre-Dow Centre, 11215-104 St, Fort Saskatchewan • 780.902.1111 • fartsask.ca • Missoula Children's Theatre • Fri, Nov 13, 7pm; Sat, Nov 14, 11 am • \$12.50 (adult)/\$7.50 (senior student)/\$5 Eyego at Dow Centre, TicketMaster

**LOUD AND QUEER CABARET** • La Cite Françoise, 8627-91 St • Workshop West and Guys in Disguise • Nov 13-14, 8pm • \$25 at TIX on the Square/\$30 (door)

**LUCK BE A LADY** • Jubilations Dinner Theatre 2690, 8882-170 St, III, WEM • 780.484.2424 • jubilations.ca • Go back to the days of Vegas in the '50s and '60s with the music of Frank Sinatra, Dean Martin, Sammy Davis Jr. and others • Until Jan 23

**MEMORIES OF A CHRISTMAS ORNAMENT** • Arden Theatre, St Albert • 780.459.1542 • ardentheatre.com • Musical by St. Albert playwright Maureen Rooney, telling the story of a couple's life as seen through the eyes of a Christmas ornament purchased at the start of their relationship • Sun, Nov 8, 7pm • \$15

**NELLIE MCCLUNG: A ONE "PERSON" PLAY** • Royal Alberta Provincial Museum Theatre, 12845-102 Ave • Starring Wendy Jeanne Smith; sponsored by Jellinek Society Recovery House • Nov 13-14, 8pm • \$25 at TIX on the Square

**OLEANNA** • Festival Place, 100 Festival Way, Sherwood Park, 780.449.3378 • Festival Players, directed by Richard Winnick, starring Norm Usiskin and Kathleen McDonald • David Mamet's drama about the power struggle between a university professor and one of his female students who accuses him of sexual exploitation ruining his chance of being accorded tenure • Nov 5-7, 7:30pm

**ROCK 'N' ROLL** • Citadel Shooter Theatre, 9828-104 Ave • 780.426.4811 • Main Stage Series: Canadian premiere, a co-production with the Canadian Stage Company (Toronto), by Tom Stoppard, directed by Donna Feore. The play follows the passions and politics of a Marxist professor in Cambridge and his music obsessed protégé fighting for freedom in Soviet-dominated Prague. Strong language • Nov 7-29


**ROUTES** • Catalyst Theatre, 8529-103 St • 780.439.3905 • concretetheatre.ca • Concrete Theatre; World premiere of Collin Doyle's one man play that delves into the impact of violence through the eyes of Tom, a fifteen year old boy living in Millwoods. Starring Joshua Beaudry and directed by Micko Ouchi • Nov 5-7 • Thu, Nov 5-7, 8pm; Fri, Nov 6-7, 2pm • \$18 (adult)/\$14 (student/senior) at TIX on the Square, door; Sat 2pm pay-what-you-can • Family violence prevention counsellor and information at every public Q&A • \$18 (adult)/\$14 (student) at TIX on the Square

**THE SEED SAVERS** • La Cité Francophone, 8627-91 St • 780.477.5955 • workshopwest.org • Workshop West Theatre, by Katherine Koller, a play about the multinationals' push to introduce genetically modified seed into our food supply • Until Nov 8, Tue-Sat at 7:30pm. Sun mat at 2pm • \$25 (adult)/\$20 (student/senior); Sun two-for-one; Tue: pay-what-you-can

**THE SUPER GROVE '70S** • Mayfield Dinner Theatre, 16615-109 Ave • 780.483.4051 • 877-529-7829 (toll free) • mayfieldtheatre.ca • The '70s generation is reborn with some of the best music, far-out fashion, big hair and disco • Nov 6-Feb 14

**THEATRESPORTS** • Varscona Theatre, 10329-83 Ave • 780.433.3399 • Rapid Fire Theatre every Fri, 11pm • Until July 30 • \$10 (door)/\$8 (member); adv at TIX on the Square

## COMING RIGHT UP...



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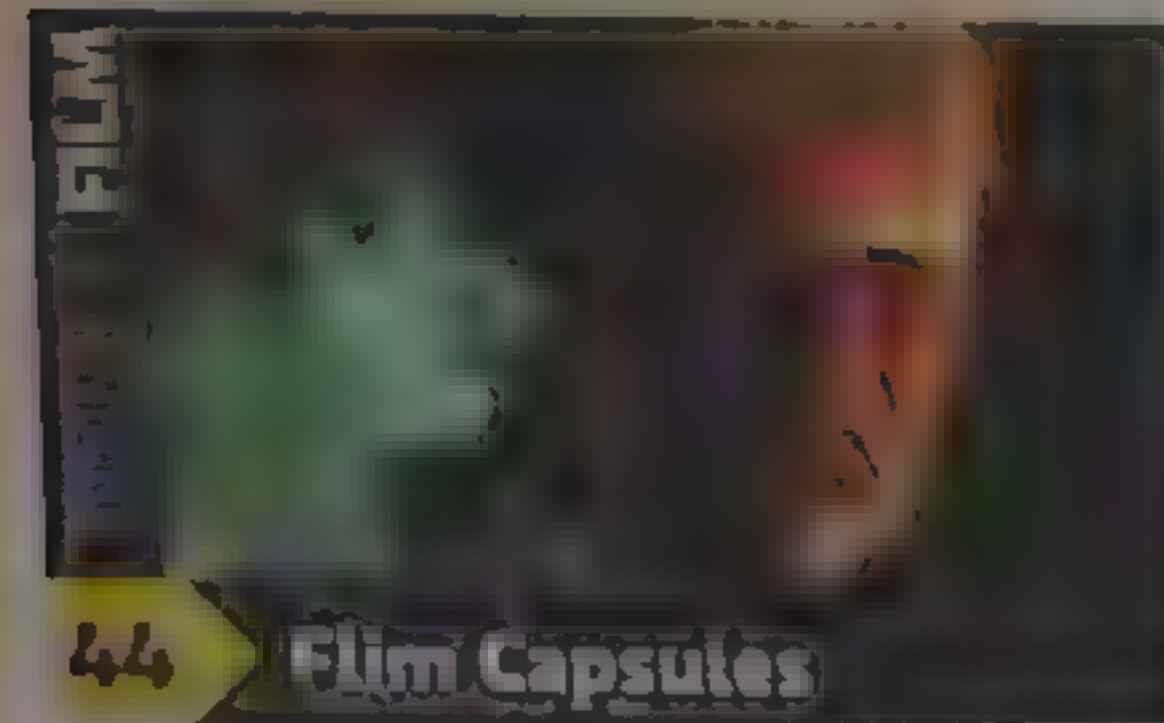
Thursday, Nov 5: "Wait Until Late Afternoon"  
Frontenac House Book Launch, 6pm, Pay what you can

Friday, Nov 6: Mountain House  
with Fire Next Time, 7pm, \$5 cover

Saturday, Nov 7: CLOSED for maintenance

Check out the new ARTERY website and events calendar:  
[www.theartery.ca](http://www.theartery.ca)





44 Film Capsules

## What the Dickens?

by Brian Gibson

Brian Gibson hum-bugs yet another remake of *A Christmas Carol* in our weekly Sidevue.

COVER // BROKE.

# Pawnshop blues

Rosie Dransfeld's revealing *Broke.* shows the pawnshop way of life, and the people who have to live it

DAVID BERRY  
// DAVID@VUEWEEKLY.COM

As Rosie Dransfeld tells it, the biggest problem she's had with *Broke.* has been people asking her how she went about casting it. It's certainly a compliment to both her eye for an interesting story and the elegant, simple way she tells it that people think that pawn shop owner David Woolfson is a character. The proprietor of A1 Trading on 111 Ave and 95 St, Woolfson is larger than life in an area and a profession that often sees the worst parts of it.

*Broke.* follows Woolfson through his day-to-day dealings with the people who frequent his store: almost to a person, they are people very near the end of the line, people for whom the bargain basement prices Woolfson buys their product at is the difference between eating (or, as is often the case, drinking) and not. Woolfson is part genial corner store operator and part cutthroat businessman: he is quick to crack wise and in remarkably good spirits for a man who is buying people's IDs so that they can get \$10 to go get a drink, but is ruthless in talking people down, and is almost heartlessly pragmatic about the exorbitant interest and mark-up that he has to charge to survive.

His portrait is further fleshed out by Chris, a homeless native man with a troubled past who offers his help in the store for free. The two bicker as much as they joke around, and their relationship strains constantly over what Chris sees as systematic racism and Woolfson sees as a man who needs to get over himself.

That sort of panoramic view of the issues at its heart is certainly *Broke.*'s biggest achievement. A brilliant piece of cinéma vérité, it captures a revealing side of life and allows the audience to make up their own mind, indirectly asking more questions than can reasonably be listed, all the while telling a simple but compelling story. *Vue Weekly* had a chance to talk with Rosie Dransfeld, a statuesque woman with a Teutonic dry sense of humour, in a coffee shop not far from the Paramount Theatre, where *Broke.* will open this year's Global Visions Film Festival.

**VUE WEEKLY:** I don't want this to sound like I'm a defeatist about the city, but it amazes me that this story takes place in Edmonton, on a corner I've probably been by hundreds of times in my life. How did you come across David and what was it that tweaked you on to the fact that he would make for a good story?

**ROSIE DRANSFELD:** I wanted to make a movie set in a pawn shop. I felt the need to tell the story of this kind of neighbourhood, because we always make the distinction between them



PAWNSHOP HEART >> When Rosie Dransfeld found David Woolfson's shop she knew she had a story // Ashley Champagne

and us—the "poor" and us ... I wanted to show the people and show that they have stories, they have faces, they have voices, they have reasons to do thing in a certain way. The best place for that is a pawn shop, because it's the bank of the poor. We use our credit cards to get by, to make ends meet when we need to, and the only option they have is the pawn shop—or these cash places, that are even more ridiculous when it comes to interest rates.

When we started, there were I think 64 pawn shops in the city, and I went to 20 of them and just observed, watched the pawn broker and just got a feel for what happened there. Then I met David. I watched him, and I could see his charisma, how he's complicated and I could see he would easily be able to carry an hour—just how he is and how he treats his customer.

**VW:** You talked a bit about the us-and-them dynamic, and that's something David certainly seems to be quite aware of, and in some ways it's how he seems to justify what he does: sort of, "these people are poor, and if it wasn't for me, they'd have no other option."

**RD:** It's a basic moral dilemma. It's a bone-hard business. And on the one hand, yeah, he does really think that he's helping them, but on the other, he has to be selfish, because in order to make money, he has to have these interests rates. But they don't have any options, they have to accept these

rates. And they know that; there is no bargaining: the pawn broker sets the price, and if you don't like it, you can try to take it somewhere else. That's part of the game he plays.

**VW:** And he obviously feels justified. How honest do you think his moral stance is?

**RD:** Well, the moral dilemma is, what's the alternative? Do we have one? How about a provincial pawn shop, with low interest rates? Maybe Mr. Klein, who has some experience with the homeless, could run it.

But, you know, what about all the bank managers giving out these high loans for real estate to people in the United States, and now they've lost everything: are they in a moral dilemma, or do they just get to cash in the money they get from the government and go on? And he's hardly the only one taking advantage of the situation. I made a film about it, you're writing about it. What about all the charities and associations who make money off of it? There is a whole industry around it, and sometimes you have to wonder how much we really want it to disappear, because there are people who would lose their job and their meaning if it's gone. What would Bono do?

**VW:** With that moral dilemma, one of the strengths of the film is really that it's very even-handed, or at least you're not trying to force people to make a de-

cision on David or ...

**RD:** No. It's more difficult to do, this cinéma vérité—it's much easier to get b-roll and narration and so on—but what I like about it is that people can watch it and come to their own conclusions. Although, sometimes, because people are so used to having everything spelled out, they almost get upset. Like, "You tell me now, what I'm supposed to think. Is he likable or not?" And, well, no. You decide.

**VW:** At the same time, it's natural that we form our own opinions and make our own judgments, and surely spending as much time with him as you did, you must have some kind of opinion of who he is and what he's doing. How do you resist putting your viewpoint in there? How do you try to maintain some kind of objectivity?

**RD:** Well, you're never objective.

**VW:** Right.

**RD:** The difference is, though, the moment that I'm doing something professionally, as a filmmaker, you just have all these people and their parts in the story, and I see a story unfolding there. I just have to watch how the drama unfolds, see what's happening between them. You have to step back, and as a filmmaker you should never have a preconception to the subjects.

**VW:** Speaking of how you treat the subjects, how was it to film the actual people who were coming in, people

who are essentially in one of their most desperate moments? Did you have any problems with them?

**RD:** There were these kind of guys who would come in and, you know, "Put the camera away or I'll kill you." So you know you don't film that. But I had spent a lot of time in the store, and so I knew a lot of the customers, and they knew that eventually filming would happen.

My main challenge was, I wanted to be really ethical, and I didn't want to talk to people before they came into the store, because that's when they're at their most desperate, and I didn't want them thinking they could only get in if they signed. So we would just film everybody—unless they told us otherwise—and approached them after they left and asked if they were okay with us using the footage. About 95 percent said yes, and unlike middle-class people, they never asked how much we were paying

**VW:** Obviously one of the most important people who comes into the store is Chris, who's in a lot of ways a perfect metaphor for what David is doing all the time, to some degree helping these people and to some degree exploiting them. Chris works for free, but he's off the streets, and David is, as he says, sort of a father figure to him. So when did he come in, and what was it about him that intrigued you?

**RD:** He came in early on, and it's just the classic Canadian conflict: you have the angered, hurt native man from the streets of Edmonton, and there you have the white immigrant. But what I found even more interesting is that David is Jewish, and so he's part of a people who have been persecuted for thousands of years, but on the other hand, he lived in South Africa, and he was a master there. This was just an interesting conflict.

**VW:** There's certainly a lot to unpack in their relationship, a lot of stuff that doesn't even necessarily relate to what you were talking about earlier, capturing this kind of neighbourhood.

**RD:** Well ... no. I often get asked what the film is about, and it's many things—it's about life, really, or a certain slice of it. I think more than anything, I wanted to show people that these are their neighbours: these are people who are in your community, your city and you can't just turn away from them. V

THU, NOV 5 (8 PM); OPENING NIGHT GALA  
SAT, NOV 7 (12 PM)

DIRECTED BY ROSIE DRANSFELD  
PART OF THE GLOBAL VISIONS FILM FESTIVAL  
PARAMOUNT THEATRE (10233 JASPER AVE)  
★★★★★



# Docs from every corner

The Global Visions Film Fest spans the full spectrum of content

Here are reviews of all films we could watch in advance of the 2009 **Global Visions Film Festival**. For full film listings and more, go to [globalvisionsfestival.com](http://globalvisionsfestival.com).

Reviews by David Berry (DB), Paul Blinov (PB), Karim Boudia (KB), Karim On Guzman (KDG), Mike Garth (MG), Omar Mouallem (OM), Bryan Saunders (BRS)

**14.3 Seconds**  
Sat, Nov 7 (5:50 pm)  
Paramount Theatre  
Directed by John Greyson  
★★★★☆

*14.3 Seconds* is a frustrating short, not because of content—eight scraps of film saved from the now-bombed Iranian national film archives are rearranged into recreations some of the now-lost movies, and show a sad charm in just how few snippets can be used to tell numerous other stories and how we can associate the same images in different ways—but by the lack of insight into recreation process, and by the fact that so much content is whited out, not just the names of those involved still in the military, but even entire lines of dialogue from the recreated movies, making their sequences of images impossible to understand. The idea is wonderful, but it's deserving of something much bigger and more informative than what we're given here. **PB**

**Amerika Idol**  
(Showing with *Invisible City*)  
Sat, Nov 7 (Noon)  
Directed by Barry Avrich  
Stanley Milner Library  
★★★★☆

The small Serbian town of Zitiste has had more than its fair share of rough luck, with famines, floods and conflict stretching back centuries. In an effort to change Zitiste's fortunes, community leaders decide on a very-Albertan course: construct an iconic sculpture which will attract visitors and give residents something to rally around. But rather than a Serbian hero, they decide on a statue of the fictional underdog Rocky Balboa. With the support of the local chicken magnate and the encouragement of Sylvester Stallone himself, who provides lofty commentary on the global significance of Rocky throughout, the town rallies together to make the somewhat-odd dream a reality, along the way offering a hilarious look at civic pride and the icons that emerge in a globalized world. **PB**

**At the Death House Door**  
Directed by Steve James, Peter Gilbert  
Sun, Nov 8 (8 pm), Metro  
★★★★☆

*At the Death House Door* does manage to ask some pointed and relevant questions about the death penalty and its application in America, but that pales in comparison to its examination of Carroll Pickett, the death house chaplain in Huntsville,

Texas for 15 years. Pickett, now an anti-death-penalty activist, spent the final hours with 95 different prisoners, fully revealed in his eerily stoic, Zen-like demeanour, though also his obvious underlying passion for humanity. His is the kind of life its impossible to imagine, and whatever your thoughts the death penalty and its continued use, it's impossible to not be profoundly affected by the man. **DB**

**The Experimental Eskimos**  
Directed by Barry Greenwald  
Sun, Nov 8 (2 pm)  
Stanley Milner Library  
★★★★☆

In the 1960s, Ottawa recruited three Inuit boys with average or above intelligence, who had a "predominance on white characteristics," to undergo an education in the nation's capital. The idea was to send them back so they could take leadership roles and vicariously carry out the assimilation that was government's mandate. Instead, the boys became the era's strongest voices for First Nation human rights. This informative documentary reunites the experiment's protégés, now in their 50s, to tell this story. It shines new light on common knowledge, such as the James Bay and Northern Quebec Agreement, showing how these three curious boys changed the nation. **OM**

**Ganesh, Boy Wonder**  
Directed by Srinivas Krishna  
Sat, Nov 7 (8 pm)  
Stanley Milner Library  
★★★★☆

At the heart of *Ganesh, Boy Wonder* is a surgery to fix a poor Indian boy's elephant-like facial deformity, but in the periphery of the camera wait a number of other issues: his family's financial troubles—due in part to trying to fix his deformity, and which linger after the surgery—the cultural divide that surprises the North American surgeons who do the charity surgery (one drill refuses to work, mid-surgery) and the power of media in India, given that the family accept the help of an Indian media tycoon over local hospitals. Director Srinivas Krishna gives enough screen time to each to juggle them successfully, but not pry any deeper. **PB**

**The Garden**  
Director Scott Hamilton  
Sat, Nov 7 (6 pm)  
Stanley Milner Library  
★★★★☆

Director Scott Hamilton focuses his lens on the people of *The Garden*, a 14-acre community garden in LA where low-income families grow crops and feed themselves, and how they fight when the landowner decided to shut it all down to make room for new developments. As the organize and fight through the legal system, then try fundraising to buy the land themselves, Hamilton reveals some pretty frustrating municipal red tape, for a such a good idea. But by mostly let-



ADRIAN! >> Rocky comes to life in *Amerika Idol*. Sup, Bee

ting people tell their own stories is what makes the battle between rich greed and poor need feel fresh, relevant and affecting to watch. **PB**

**The Glass House**  
Directed by Hamid Rahmanian  
Sun, Nov 8 (2 pm)  
Metro Cinema  
★★★★☆

Being a teenager can be rough, and it's no different for the four girls we meet in *The Glass House*. Disempowerment and loneliness have led them to the Omid e Mehr Centre in Tehran, Iran, a charity determined to give these young women their sense of hope and self-control back. Omid e Mehr, despite its valiant efforts, however, is not sugar-coated as a miracle worker, as the girls that it tries to help come with all sorts of complicated issues: from sexual abuse to drug addiction, from conflicts with their own families to society as a whole. Each girl copes in her own way—some better than others—and so, true to reality, *The Glass House* offers glimpses of downward spirals along with moments of progress. **KDG**

**Life After Diamonds**  
Directed by Sheryle Carlson  
Sat, Nov 7 (Noon)  
Paramount  
★★★★☆

At its best, this short from local filmmakers/activist Larissa Stendie and Sheryle Carlson is an infomercial for the work of *Life After Diamonds*, a non-profit devoted to helping Sierra Leone recover from its dwindling diamond trade. At its worst, it's a Powerpoint presentation, with bullet points flashing up on interstitial title cards. There's an interesting idea at the heart of this work—diamond-minings effects are devastating, ecologically and psychologically, but if it goes away, people still need jobs—but it never re-

ally asks questions or investigates, just follows a few reclamation projects and optimistically but mostly undeservedly points towards a better future. **DB**

**The Man Behind the Log**  
(Showing with *CBQM*)  
Directed by John Lehmann  
Sun, Nov 8 (Noon)  
Stanley Milner Library  
★★★★☆

This six-minute short is a picture and video montage with Roger Cox, a Vancouver homeless man and alcoholic who also makes stunning soapstone carvings, some of which have sold for \$5000. But because the film was made as an online news feature for *The Globe and Mail*, it also integrates talking heads and narration. Whether as a short doc or a news story, it is void of very important questions, such as where and when did Cox learn his trade? Who are his clients? How long has he been homeless? It feels over before it even starts, and it's only asset is some good still photography of a great subject. **OM**

**Namrata**  
(Showing with *Hair India*)  
Directed by Shazia Javed  
Sat, Nov 7 (4 pm)  
Paramount Theatre  
★★★★☆

The simple format of *Namrata* lets the titular woman explain her own story of coming to Edmonton on an arranged marriage to a husband who turned abusive, pushing farther and farther until she finally sought out help. There's some sad truths raised about the pressures of cultural tradition—her explanation as to why it took her so long to seek help boils down to what the community they lived in would think, and if it would bring her family shame. Truthfully, its last-minute reveal seems a little gimmicky in how it's introduced, but as a quick recount of how

an abused woman turned her life around *Namrata* works. **PB**

**NoBody's Perfect**  
Directed by Niko von Glasow  
Fri, Nov 6 (10 pm)  
Stanley Milner Library  
★★★★☆

In the late '50s and early '60s the German pharmaceutical company Grünenthal marketed thalidomide as a treatment for morning sickness, with the tragic result that more than 10 000 babies around the world were born with serious physical deformities. Four decades later, one of these "thalidomide babies," director Niko von Glasow, set out to explore the impact the drug has had on the lives of those exposed to it by recruiting 12 of its victims to pose nude for a calendar. In large part because of the vibrant personality and selfless honesty of von Glasow and the other subjects, the result is an incredibly compelling, and surprisingly humorous, exploration not just of thalidomide and its impacts, but of body image and societal concepts of beauty in general. **PB**

**Oblivion**  
Directed by Heddy Honigmann  
Sun, Nov 8 (4 pm)  
Metro Cinema  
★★★★☆

A high-end lounge bartender, who's served many presidents, recalls once when a prominent politician sat at his bar and asked him to buy every newspaper he could, but didn't give him enough money to buy one. It's an example of the giant disconnect between the people who rule Peru and the people who serve them and who serve us, the growing tourist population. Through interviews with a shoeshine boy, an upscale restaurant cook, a tailor and the man who stitches together presidential sashes, the documentary brings us closer to the disenfranchised service indus-



in Peru, people who've watched both democrats or dictators play the country like a chess board. **OM**

**Orgasm Inc.**  
Directed by Liz Canner  
Paramount Theatre  
Sat, Nov 7 (10 pm)  
★★★★☆

By exposing our potential misreading of "sexual dysfunction" keeps Liz Canner's documentary interesting, where a row of drug companies compete in a race to formulate the Viagra equivalent for women. A less objective agenda surfaces as Canner begins to outwardly slam the pharmaceuticals, and in turn, champion the various groups who protest against the medical treatments. As this happens, a few speculative methods go to work, such as the sudden cornering of a very nervous representative for controversial vaginal surgery (who proclaims the treatment provides women with a choice). In this process, the voice of the opposition gets a pretty chilly invite. **JB**

**Paris 1919**  
Directed by Paul Cowan  
Sat, Nov 7 (4 pm)  
Stanley Milner Library  
★★★★☆

This seamless blend of footage from the actual time and place, and present-day re-enactment, provides a behind-closed-doors look at the events leading up to the signing of the Treaty of Versailles. Though an integral part of how our world was shaped, and how the seeds of the Second World War were sewn, the film doesn't always fully engage the viewer; some of the key main characters were difficult to keep track of. The arguments for and against vengeance on Germany are nevertheless compelling and the film ultimately serves as an accurate snapshot of a crucial time in world history. **MG**

**The Queen and I**  
Directed by Nahid Persson Sarvestani  
Fri, Nov 6 (6 pm)  
Paramount Theatre  
★★★★☆

A groundbreaking documentary, *The Queen and I* captures an exiled Iranian's bold attempt to interview her former oppressor, in exile herself, and the subsequent rapport that develops. Now 30 years since they were forced to flee their home country, filmmaker Nahid Persson Sarvestani embarked on a mission to personally discuss the suffering brought on by Shah Pahlavi and Queen Farrah's regime, and the even worse one that followed. Both women are strong in their convictions and emotions; this is a film that shows how even the world's most powerful rulers, and the poverty-stricken citizens they control, can engage in meaningful dialog about their ideologies. **MG**

**Rough Aunties**  
Directed by Kim Longinotto  
Sun, Nov 8 (6 pm)  
Stanley Milner Library  
★★★★☆

The "Rough Aunties" this movie follows aren't really anyone's aunties—they're more like a Justice League of iron-jawed social workers and psychologists. Whenever a child in Durban, South Africa is abandoned, beaten or raped, it's this de-

termined group of loving women who swoop in to make sure that these children are cared for, and that whoever has hurt these children is held accountable. However, while the subject matter is genuinely compelling, the editing is sub-par: there are many unnecessary or drawn-out scenes in this bloated movie, and they weaken the film's impact. Furthermore, while it's evident why the Rough Aunties bear ill-feelings towards the predominantly male perpetrators of abuse, the repeated misandristic, chauvinistic stereotypes with which many of the Aunties describe the broader male population is more than disheartening and does their cause a gross disservice. **BRS**

**Tongzhi In Love**  
Directed by Ruby Yang  
Sun, Nov 8 (8 pm)  
Stanley Milner Library  
★★★★☆

If coming out to one's family and friends is difficult in North America, it's only more so in the ultra-conservative, ultra-traditional People's Republic of China. Especially for the country's gay men, who face enormous pressure from their families to take a bride, have a child and pass on the family name. As it turns out, the country's infamous one-child policy doesn't make matters any easier, either. And so we learn, in a film that starts with enormous inertia, how China's gay population copes (or maybe doesn't) in the face of this dilemma. **BRS**

**Transit Dubai**  
Directed by Ineke Smits  
Sun, Nov 8 (12 pm)  
Metro Cinema  
★★★★☆

A penetrating look at the rapidly expanding city of Dubai and the dangers of people without culture, *Transit Dubai* examines what's behind the facade through the exploration of a group of photography students, each of whom explores a different facet. Director Ineke Smits manages to touch on the city's various problems and draw some parallels to western culture as a whole, although the documentary suffers a bit from the presence of the photography teacher, a somewhat myopic liberal who can only see oppression and exploitation, and disregards some of his students' more ephemeral observations. Still, *Transit Dubai* is well worth it for its glimpse of a city unlike any other in the world. **DB**

**Where Credit is Due**  
Directed by Hans Olson  
Sat, Nov 7 (8 pm)  
Stanley Milner Library  
★★★★☆

In the wake of Guatemala's 30-year civil war, millions were forced from their homes and scattered throughout the country's rugged landscape. Only recently has the nation's displaced female population gained any sort of progress; in one remote mountain village, a micro-credit system has been implicated to reward their labour. At the heart of this revolutionary movement is a woman who taught herself to read and write, a rarity, and applies herself to the fullest in attempts to persuade her government to give her people a chance at a sustainable future. From the opening scene of the women making flat bread to the final display of their beautiful

handmade wares, *Credit* provides a rare glimpse at how oppression against women in their part of the world is being fought. **MG**

**Which Way Home**  
Directed by Rebecca Cammisa  
Sat, Nov 7 (8 pm)  
Metro Cinema  
★★★★☆

Each year, nearly a million South and Central Americans try, illegally, to make their way into the promised land that is the United States. Gobs mackingly, a significant portion of these migrants are children who—as young as nine or 10-years-old—attempt to make the perilous journey all on their own. In this fascinating documentary, director Rebecca Cammisa follows some of these brave children as they ride on the tops of freight trains through mountains and forests, live off the generosity of kind strangers for food and water and attempt to evade immigration officers, gangsters and police along the way. And these children are, no doubt, the highlight of the film. Not only are they courageous, mirthful and articulate, they're determined that they'll be able to make it all the way to Los Angeles or New York where they'll be taken in by long-lost relatives, find a job so that they can send money home to their family or maybe even be adopted by a loving American family. **BRS**

**Who the Jew Are You?**  
Directed by Alan Goldman  
Sun, Nov 8 (4 pm)  
Stanley Milner Library  
★★★★☆

Consider, if you will, Stanley Kramer's 1967, Oscar Award winning movie *Guess Who's Coming to Dinner*, in which a white woman becomes engaged to—gasp!—a black man. Of course, when the parents of the bride and groom-to-be discover the news and meet each other, cultures clash and non-stop comedy ensues. Now recreate that film but replace the white woman with a Christian woman, and the black man with a Jewish man. Next, clumsily re-focus the storyline on the couple's newborn child who is half-Jewish (well, no, not technically) and half-Christian. Finally, film it as a documentary 42 years after its time, and don't give the audience a new, palpable reason to care about the subject matter. **BRS**

**The Yes Men Fix The World**  
Directed by Andy Bichlbaum,  
Mike Bonanno  
Sat, Nov 7 (8 pm)  
Paramount Theatre  
★★★★☆

I don't know how they pull it off, but the Yes Men, who pose as representatives of major corporations and make incredible, erroneous announcements—like DOW investing \$12 billion into a long-neglected chemical clean-up in India, a claim they managed to make live on the BBC and topple the company's stock in minutes—are compelling, funny and fearless. That they give momentary false hope to victims seems brushed aside not my them, but by the victims themselves. Bichlbaum and Bonanno are a little hammy in self-presentation (showing their headquarters as a disheveled, crumbling building with a TV propped up on rocks) but their messages are potent and well-presented. **PB**

**DVD DETECTIVE Z & IL DIVO**

# The art of political art

## Cinema occasionally manages to make politics riveting to watch

It may just be that anger at injustice has a way of dulling the senses, but rarely are works of art with an overt political themes actually all that entertaining or engaging. There is a reason our parliamentarians give speeches and write books, after all, and at least part of that has to do with the fact that making a cogent political argument and a story that holds interest are two things that do not lend themselves to the other.

In an interview included on the Criterion release of his landmark political thriller *Z*, Greek ex-pat Costa-Gravas explains how important it is to put audience engagement at the forefront of any film, although how sincere he's being is mitigated somewhat by the fact the film opens with a disclaimer pointing out that any relation between real people and the characters in the film is entirely intentional. Based on the assassination of a popular Greek politician by the military junta who would eventually take over, the proximity to source is

tives attempting to track down a hall for one of their rallies. If the collusion of proprietors that seem to have been threatened by the police to keep them out isn't enough, they soon learn of a plot to assassinate the speaker they're organizing the rally around, a rising political star who has the credentials and charisma to pose a serious threat to the established order.

When a group of protestors organized by the police finally make good on the threat, we shift our focus to the magistrate (Jean-Louis Trintignant) who's tasked with finding out what went on. Though the police are eager to write the whole thing off as an unfortunate accident, constant digging slowly leads him further and further into the forces at play here. This back half is certainly *Z*'s strength, Trintignant part crusader and part modern Sherlock Holmes, deftly picking through the constant stream of official lies heading his way: in particular, his scenes of interrogation and questioning, where his darkened glasses hide eyes that never fail to register a detail, are some of the best of the example ever filmed.

Maybe Costa-Gravas' best trick, though, is the ending. Without giving too much away, it manages to be both cathartic and incredibly frustrating, the director tipping his hand towards that pleasing the audience he's talking about without letting them escape into some dream world where everything turns out alright.

**Political corruption is also** at the centre of *Il Divo*, out now from Mongrel, although if the sympathies of writer/director Paolo Sorrentino can be said to lie anywhere, it's certainly with the corrupt one, lifetime politician and three-time Italian Prime Minister Giulio Andreotti (Toni Servillo). Following Andreotti from the start of his last term as PM until the allegations of mafia involvement and subsequent trial that brought him down, he comes across as an incorrigible, witty, charming imp, a politician usually one step ahead of his detractors and the kind of man who responds to death threats with a withering remark.

*Il Divo* would likely be a bit more poignant with some knowledge of the last 50 years of Italian politics—Sorrentino isn't so much excusing Andreotti as explaining why he managed to avoid corruption charges for so long, and some of the past that haunts the man is as relevant to us as the FLQ crisis would be to an Italian—but for a film that's mostly concerned with back-room dealings and political maneuvering, it's still quite riveting. A lot of the credit has to go to Servillo, who is dryly perfect in the role: slightly hunched and with ears bent like a malevolent elf, he is the perfect embodiment of the kind of man you can't quite help but admire and hate at the same time—walking proof that the devil gets by on his charm. **V**

**“Maybe Costa-Gravas' best trick, though, is the ending. Without giving too much away, it manages to be both cathartic and incredibly frustrating, the director tipping his hand towards that pleasing the audience he's talking about without letting them escape into some dream world where everything turns out alright.”**

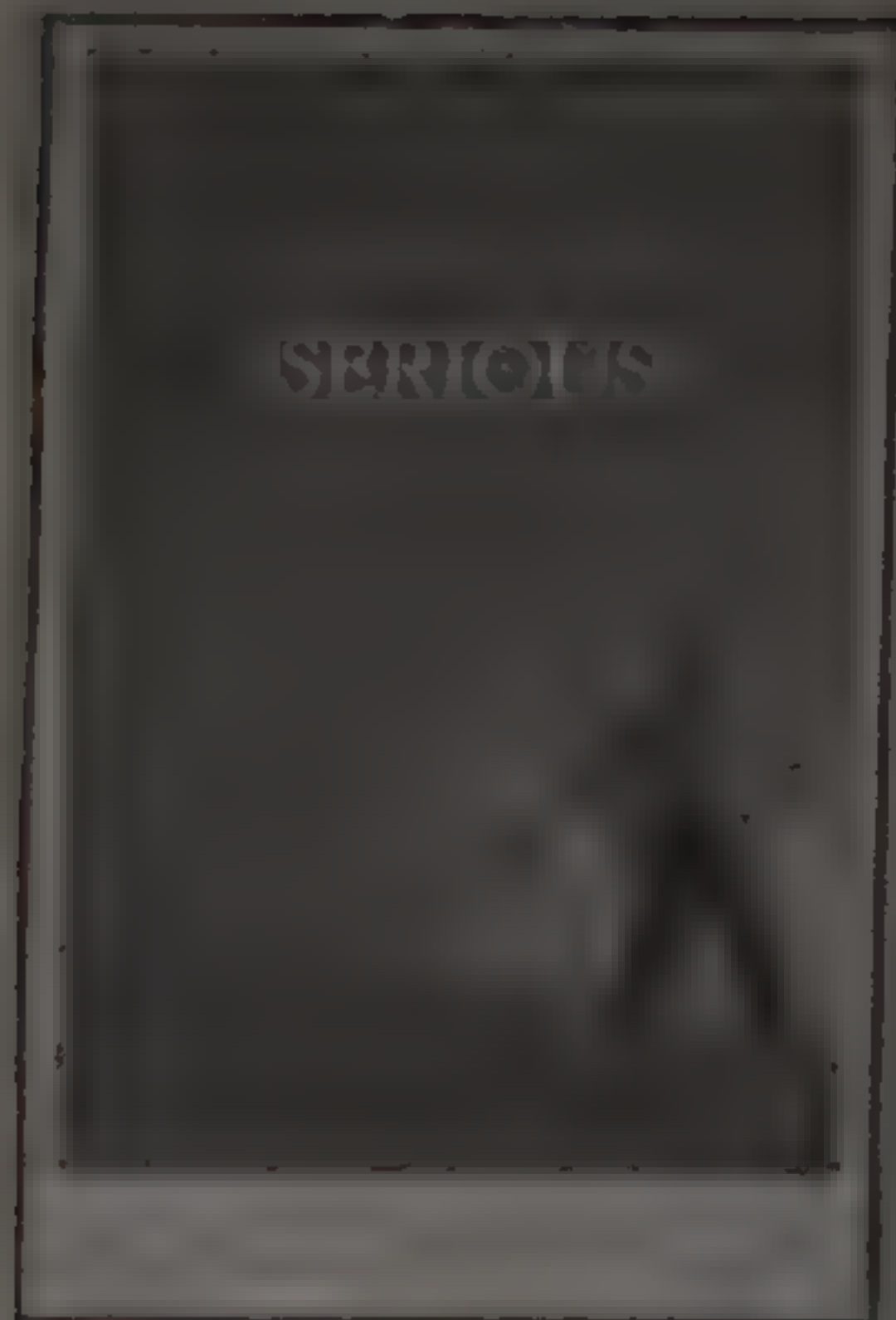
arguably one of the few drawbacks of *Z*: Costa-Gravas' position is understandable, but it's still a relentlessly simple dynamic, corrupt government officials and the thugs they hire to carry out the assassination of a prominent democratic politician little more than heartless toads, the supporters of the politician morally perfect idealists.

But for its searing and somewhat simplistic politics, it's also a damn entertaining film. Propelled by a kineticism that was as rare for its day—though which proved, for better and worse, highly influential—it's political treatise that smoothly incorporates car chases, interrogations, attempted murders and back-room dealings, all of which blister by in a way that belies its two-hour run time.

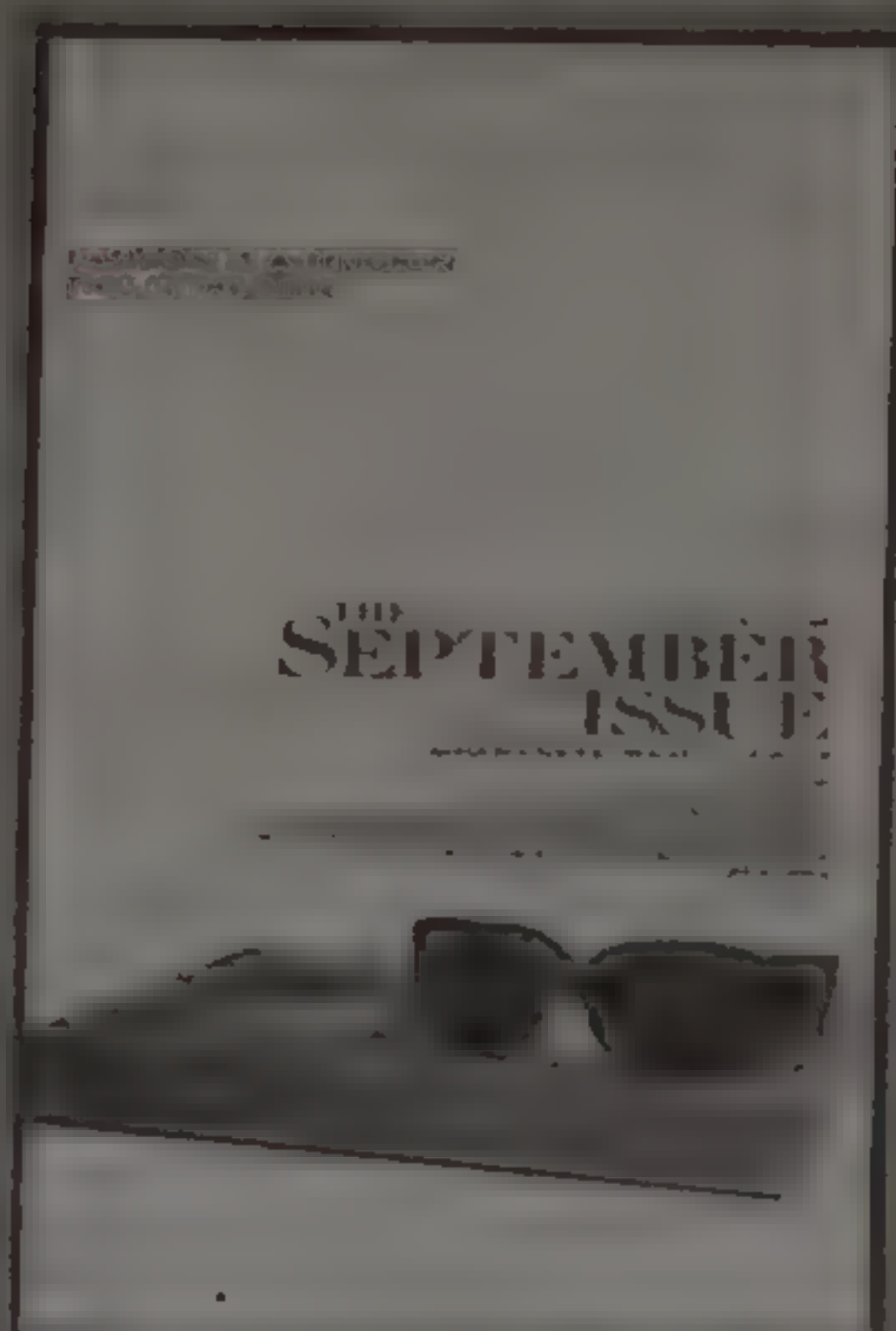
*Z* is essentially a film in two parts. We open with a military official lecturing his colleagues on the dangers of a growing ideological mildew in the country, then begin following the efforts of a peace-loving group of political opera-



THE SEPTEMBER ISSUE



**A SERIOUS MAN**  
RATED 14A  
NIGHTLY @ 7:00 & 9:15PM  
SAT & SUNDAY MATINEES @ 2:00PM



Nightly - 6:50 and 9:10pm  
Saturday & Sunday Matinees @ 2:30pm  
Rated: PG

# Film Capsules

## Opening Friday

### A Christmas Carol

Written and Directed by Robert Zemeckis  
Starring Jim Carrey, Gary Oldman, Colin Firth  
★★★★☆

The seemingly inescapable trailers for *A Christmas Carol* did not fill me with Christmas cheer, or even hope. I still haven't been able to banish Jim Carrey's grinning Grinch from memory, and the combination of his hamming as Scrooge and Robert Zemeckis' unsettling motion-capture animation technique combined to make this look like Jim Carrey Ruins Your Cherished Childhood Christmas Memories Part Two: Electric Fuck You. But from those low standards, *Carol* is actually

pleasantly surprising.

Part of its appeal, oddly enough, comes from Zemeckis' Imagemotion technology, which to this point has been too distracting to get past. It still exists in a visually off-putting grey area between proper animation and filmed reality—the uncanny valley is only supposed to apply to human figures, but even the inanimate objects just look wrong, like everything was a plastic play-set—but this being a ghost story, the freedom it grants to both spirits and the world they interact with makes up for it, most of the time. There are some wonderfully creative visual sequences—the Ghost of Christmas Present making Scrooge's floorboards clear before flying his house through London, the entire creepy shadow/Grim Reaper effect of the Ghost of Christmas Yet to Come—that drop us right into Scrooge's awe and, especially with the last haunting, terror.

But it isn't all good. Where it holds the film back, though, is in getting us to feel Scrooge's growing tenderness. Flattening out people's faces just robs them of most of their emotion, which is only emphasized when you think about the fact that the faces on display are the likes of Carrey and Gary Oldman (who plays Bob Cratchit and Jacob Marley), actors who can tell us a whole lot with just a few facial tics (even if, in Carrey's case, it's usually used in service of broad comedy). Though it basically robs all of the Ghost of Christmas Past's sequence of warmth, one scene in particular stands out: Scrooge is sitting on a staircase watching the Cratchit family react to Tiny Tim's death, when Bob begins climbing the stairs. The look he inadvertently gives Scrooge is supposed to be one of sheer, heart-melting agony, but the subtle little things missing basically make Cratchit look a baby with a full diaper, and it's sort of hard to understand Scrooge's pain at seeing it, save for the fact we all know how the story is supposed to turn out.

Even with that significant drawback,

though, by the end *A Christmas Carol* manages to impart its given message in a warm enough manner. I suppose it would be awfully hard to truly screw it up—it's still our pre-eminent secular Christmas story some 160 years after it was written, and even the post-Henson Muppets managed to do a decent enough job—and Zemeckis, whatever his flaws, knows how to keep a story crowd-pleasing and life-affirming, essentially all anyone looks for in a Christmas tale. It's in no danger of replacing any of the classic takes on the story—the Alastair Sim, or of course our own Citadel's version—but it manages to avoid the grave it seemed like it was heading for.

DAVID BERRY

// DAVID@VUEWEEKLY.COM

### The Fourth Kind

Written and Directed by Olatunde Osunsanmi  
Starring Milla Jovovich, Elias Koteas, Will Patton  
★★★★☆

At the start of *The Fourth Kind* Milla Jovovich stands on a turntable while the surrounding forest spins around ominously behind her. She says her name is Milla Jovovich, and she'll be playing the role of Dr. Abigail Tyler, the Nome, Alaska psychiatrist who back in 2000 underwent a series of almost unimaginably traumatic events, including the death of her husband, her daughter's sudden blindness and the repeated abductions of both her and several of her patients by extraterrestrials. Tyler's trials are the subject of writer/director Olatunde Osunsanmi's new movie, which is, what? A documentary? A thriller? A steaming pile of bullshit? Let's say that in one sense or another it's all three. Jovovich warns us that some of the images we're about to see may disturb us. Given what audiences these days are accustomed to being put through, the implication seems to

metro CINEMA NOVEMBER 6-8

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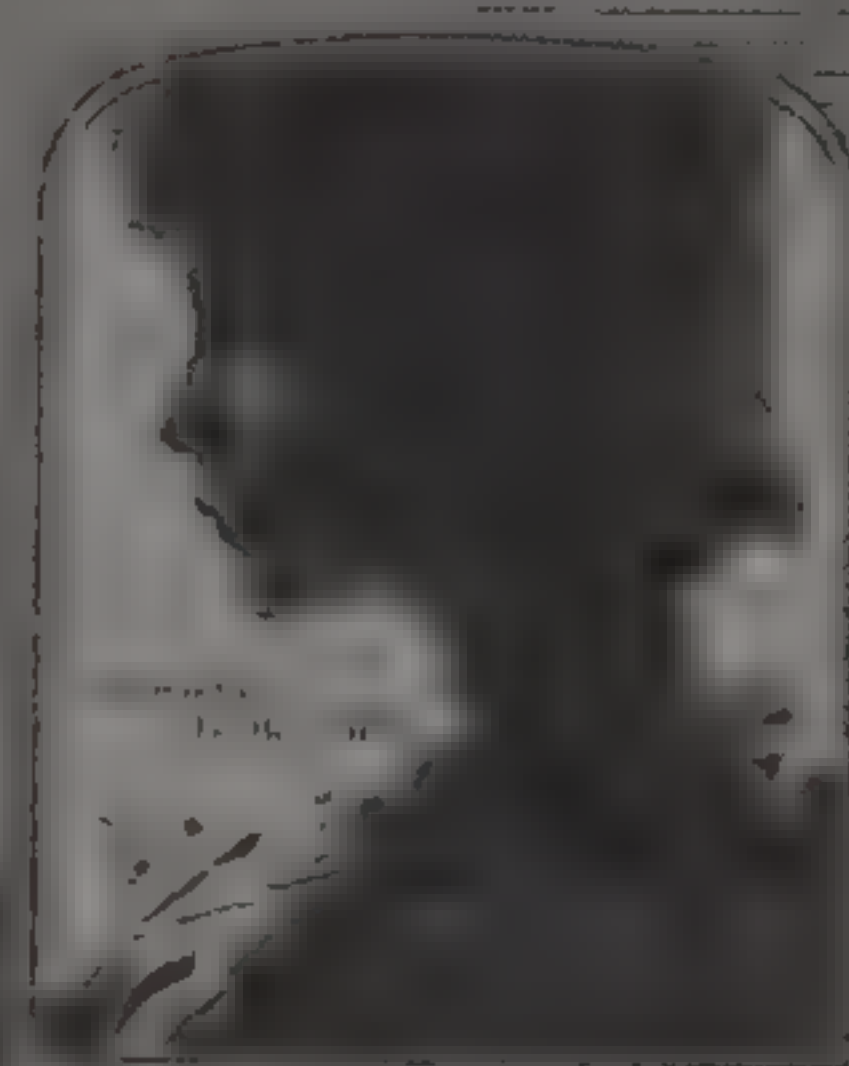
**CRUDE:** SATURDAY AT 10PM

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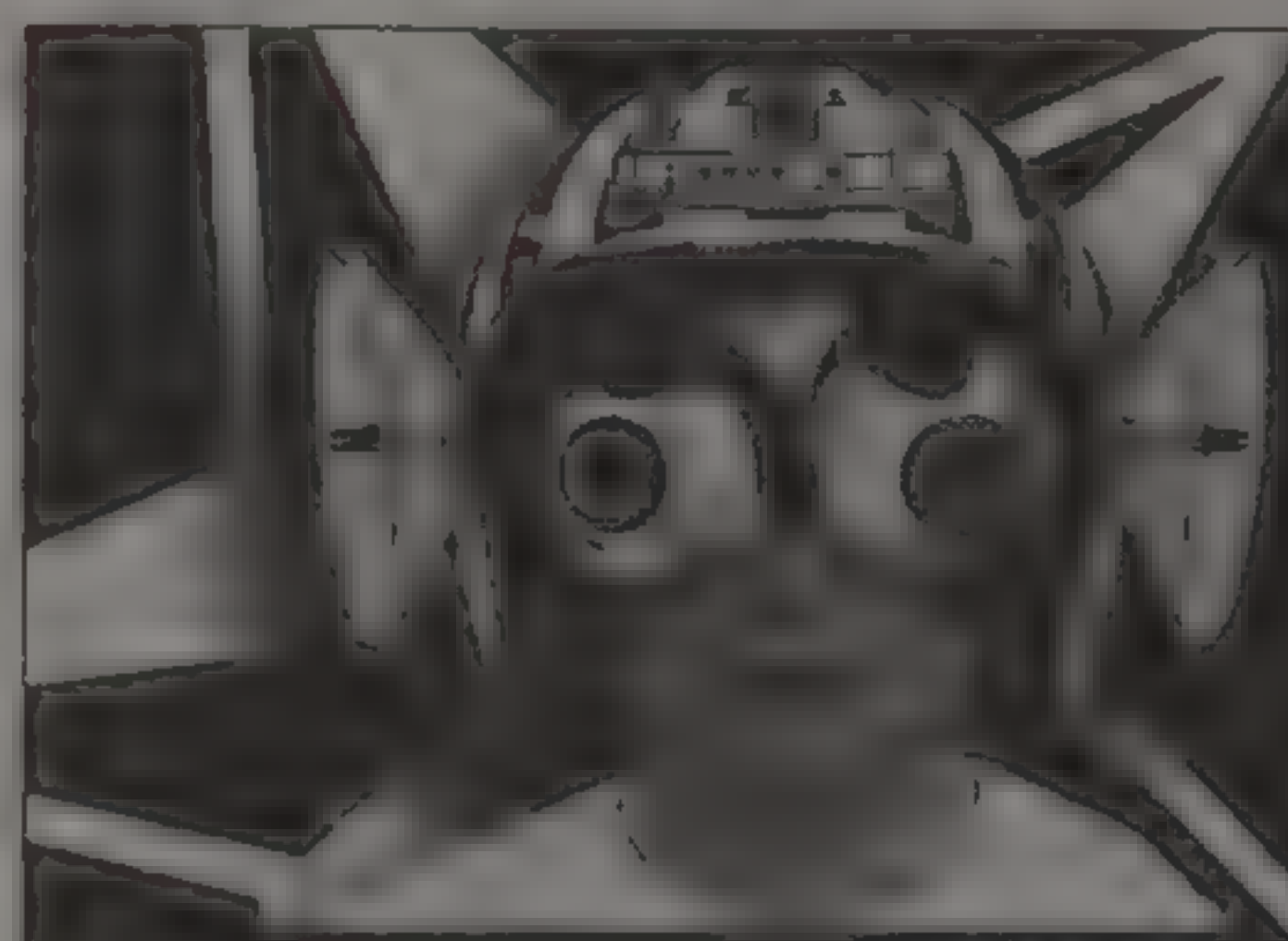


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FILM AND VIDEO ARTS  
SOCIETY ALBERTA



# NEWS Film Capsules

...that what'll make these images so disturbing is that they're real, people. Okay I mean, maybe!

*The Fourth Kind* wasn't already sufficiently afflicted with dubiousness by being set in the state recently governed by Sarah Palin, it must really be pissing off Osunsanmi and his people that the movie's coming out so soon after the runaway success of *Paranormal Activity*, a horror film that worked even when audiences knew it was bullshit. The continual reminders that everything we see and hear in *The Fourth Kind* is either the real thing—i.e. ostensible archival video recordings, including one of a murder-suicide, usually interrupted by bursts of narration when something really wild happens—or a re-enactment of extraordinarily high productions values, is initially annoying and eventually just comical, a glossier, more intrusive spin on the *Unsolved Mysteries* technique. Osunsanmi frequently runs the archival stuff right alongside the reenactments in flashy split screen, as if to emphasize how meticulously he's restaged everything, while the rest of us sit there wondering why the hell he didn't just let the real thing speak for itself, especially since the grainy video footage constitutes what are by far the most chilling moments in the movie.

The "real" Abigail Tyler, interviewed in a cheesy-looking studio by a gentle if barely interested-looking Osunsanmi, shows up a lot, walking us through the story. She appears, perhaps as a result of her trauma, to be in pretty rough shape these days, her orb-like eyes tired, her hair full of split ends, her skin so pale it's nearly gray. It feels like a sick joke—the woman clearly resembles the popular image of an alien. If this poor woman really is a victim of even half of what she claims, you'd think the filmmakers would offer her the dignity of a shampoo at least. But this is only one example of how Osunsanmi over-calculates his attempts at verisimilitude. It's as though he worries the movie's interest will evaporate completely if we start to doubt its basis in truth. To be sure, several scenes are pretty riveting, and supporting turns from the likes of Elias Koteas and Will Patton help flesh out the story and sense of place immensely. But the amateurish fumbling with formal tropes distance as often as they involve, and the last third or so suffers from meandering inconclusiveness.

None of these criticisms are meant as attacks on those who identify with the phenomenon addressed in *The Fourth Kind*, per se. The abundance of abduction stories of that pile up year after year most often incite dismissive laughter, but the task of engaging an audience in conversation about just what it is that generates such crippling trauma in so many people strikes me as a perfectly noble project. I just I wish it was handled differently. There was a guy next to me at my screening of *The Fourth Kind* who was clearly intensely affected by something happening onscreen. I considered asking him if he was okay but didn't want to make him too self-conscious, at least not in the middle of the screening. I lost track of him afterwards. If nothing else I'd have liked to ask him what he thought of the movie, if it felt a little too close to something he'd experienced, whatever that might be.

JOSEF BRAUN

## FILM WEEKLY

FRI, NOVEMBER 6 – THU, NOVEMBER 12, 2009

### CHABA THEATRE-JASPER

6094 Connaught Dr., Jasper, 780.852.4749

DATE OF ISSUE ONLY: Thu, Nov 5

**COUPLES RETREAT** (PG, sexual content, not recommended for children)  
Thu, Nov 5 8:00

**THE INVENTION OF LYING** (PG, language may offend, not recommended for young children)  
Thu Nov 5 Film Club night: 7:30

### EDMONTON FILM SOCIETY

Royal Alberta Museum, 102 Ave, 12th St, 780.423.5226

**THE ENFORCER** (PG) Mon, Nov 9 8:00

### DUGGAN CINEMA-CAMROSE

8601-48 Ave., Camrose, 780.608.2144

**PARANORMAL ACTIVITY** (14A, frightening scenes, coarse language, not recommended for children)  
Daily 7:15, 9:15; Sat-Sun, Thu 2:15

**ASTRO BOY** (PG)  
Sat, Sun, Thu 2:10

**LAW ABIDING CITIZEN** (14A, brutal violence)  
Daily 6:55, 9:10; Sat, Sun, Thu 1:15

**A CHRISTMAS CAROL** (PG, frightening scenes, not recommended for young children)  
Daily 7:00, 9:00; Sat-Sun 2:00

**COUPLES RETREAT** (PG, sexual content, not recommended for children)  
Daily 7:10, 9:20

**MICHAEL JACKSON'S THIS IS IT** (G)  
Daily 7:05, 9:15; Sat-Sun, Thu 2:05

### CINEMA CITY MOVIES 12

5074-130 Ave., 780.472.9779

**ALADIN** (Hindi W/E.S.T.) (STC)  
Fri-Sat 1:05, 4:05, 7:30, 10:45; Sun-Thu 1:05, 4:05, 7:30

**LONDON DREAMS** (Hindi W/E.S.T.) (14A, substance abuse)  
Daily 1:00, 4:00, 7:00, 10:00

**FAHRENGHEE** (PG)  
Fri-Sat 1:15, 4:10, 7:05, 9:40, 12:00; Sun-Thu 1:15, 4:10, 7:05, 9:40

**PONYO** (G)  
Fri-Sat 1:15, 4:15, 7:15, 9:40, 11:55; Sun-Thu 1:15, 4:15, 7:15, 9:40

**9** (PG, frightening scenes, not recommended for young children)  
Fri-Sat 2:00, 4:35, 7:00, 9:15, 11:15; Sun-Thu 2:00, 4:35, 7:00, 9:15

**LOVE HAPPENS** (PG, coarse language)  
Fri-Sat 1:15, 4:15, 6:55, 9:15, 11:50; Sun-Thu 1:15, 4:15, 6:55, 9:15

**DISTRICT 9** (14A, gory scenes, brutal violence, coarse language)  
Fri-Sat 1:30, 4:25, 7:05, 9:45, 12:10; Sun-Thu 1:30, 4:25, 7:05, 9:45

**JULIE & JULIA** (PG, coarse language)  
Fri-Sat 1:15, 4:00, 6:50, 9:35, 12:05; Sun-Thu 1:15, 4:00, 6:50, 9:35

**THE UGLY TRUTH** (14A, language may offend, sexual content)  
Fri-Sat 6:45, 9:20, 11:40; Sun-Thu 6:45, 9:20

**G FORCE** (G)  
Daily 1:55, 4:45

**HARRY POTTER AND THE HALF BLOOD PRINCE** (PG, violence, frightening scenes)  
Fri-Sat 1:20, 4:30, 7:35, 11:00; Sun-Thu 1:20, 4:30, 7:35

**ICE AGE: DAWN OF THE DINOSAURS** (G)  
Daily 1:50, 4:40, 7:20, 9:30

**THE PROPOSAL** (PG, coarse language)  
Daily 7:10, 9:50

**UP** (G)  
Daily 1:40, 4:20

### CINEMA CITY MOVIES NORTH

16231-107 Ave., 780.732.2236

**A CHRISTMAS CAROL** (PG, frightening scenes, not recommended for young children)  
Digital 3d, no passes Daily 12:15, 2:10, 2:30, 3:50, 4:45, 6:40, 7:20, 9:10, 9:45

**THE FOURTH KIND** (14A, disturbing content)  
Fri-Tue, Thu 2:00, 4:30, 7:40, 10:25; Wed 2:00, 4:30, 7:40, 10:25

**THE MEN WHO STARE AT GOATS** (14A)  
Daily 1:40, 4:15, 7:50, 10:10

**MICHAEL JACKSON'S THIS IS IT** (G)  
No passes Daily 1:00, 4:10, 7:45, 10:30

**AMELIA** (PG)  
Fri, Sun-Thu 1:20, 4:00, 6:50, 9:35; Sat 4:00, 6:50, 9:35

**SAW VI** (18A, brutal violence, gory scenes)  
Daily 12:30, 2:50, 5:10, 8:00, 10:35

**ASTRO BOY** (PG)  
Daily 2:15, 5:00

**CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT** (PG, frightening scenes, violence, not recommended for young children)  
Daily 1:30

**WHERE THE WILD THINGS ARE** (PG, not recommended for young children)  
Daily 4:20, 6:45, 9:10

**THE STEPFATHER** (14A, violence)  
Daily 7:15, 10:00

**LAW ABIDING CITIZEN** (14A, brutal violence)  
Fri, Sun, Thu 1:15, 4:15, 7:10, 10:20; Sat 12:50, 4:15, 10:20

**PARANORMAL ACTIVITY** (14A, frightening scenes, coarse language, not recommended for children)  
Daily 12:20, 2:40, 4:40, 7:00, 9:50

**COUPLES RETREAT** (PG, sexual content, not recommended for children)  
Daily 12:40, 3:40, 6:30, 10:15

**ZOMBIELAND** (18A, gory violence)  
Daily 2:10, 5:15, 8:15, 11:15

**CLOUDY WITH A CHANCE OF MEATBALLS 3D** (G)  
Daily 12:10, 2:20, 4:40, 7:15, 9:25

**PIRATE RADIO** (14A, coarse language) Advanced Preview, no passes Sat 7:10

**THE METROPOLITAN OPERA: TURANDOT** (Classification not available) Sat 11:00

### CINEMA CITY MOVIES SOUTH

525-99 St., 780.426.8585

**THE BOX** (PG, frightening scenes, not recommended for young children)  
No passes Fri-Wed 12:10, 3:30, 6:45, 9:40; Thu 3:45, 6:45, 9:40; Star & Strollers Screening: Thu 1:00

**A CHRISTMAS CAROL** (PG, frightening scenes, not recommended for young children)  
Digital 3d, no passes Fri 12:15, 1:15, 2:40, 4:00, 5:10, 6:45, 7:40, 9:20, 10:15; Sat-Thu 12:15, 1:15, 2:40, 4:00, 5:10, 6:45, 7:40, 9:20, 10:15

**THE FOURTH KIND** (14A, disturbing content)  
Daily 12:15, 4:10, 7:10, 9:55

**THE MEN WHO STARE AT GOATS** (14A)  
Fri-Wed 12:15, 3:00, 6:50, 9:30; Thu 3:30, 6:50, 9:30; Star & Strollers Screening: Thu 1:00

**MICHAEL JACKSON'S THIS IS IT** (G)  
No passes Daily 1:00, 1:30, 3:55, 4:30, 7:00, 7:30, 10:00, 10:30

**AMELIA** (PG)  
Daily 12:55, 3:45, 6:55, 9:55

**SAW VI** (18A, brutal violence, gory scenes)  
Daily 4:00, 7:35, 10:05

**ASTRO BOY** (PG)  
Daily 1:10, 3:40, 6:30

**CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT** (PG, frightening scenes, violence, not recommended for young children)  
Daily 1:05

**WHERE THE WILD THINGS ARE** (PG, not recommended for young children)  
Daily 12:40, 3:20, 6:45, 9:20

**THE STEPFATHER** (14A, violence)  
Daily 9:25

**LAW ABIDING CITIZEN** (14A, brutal violence)  
Fri, Sun-Thu 1:20, 4:15, 7:15, 10:20; Sat 1:20, 4:15, 10:20

**PARANORMAL ACTIVITY** (14A, frightening scenes, coarse language, not recommended for children)  
Fri-Wed 12:50, 3:15, 5:30, 7:45, 10:25; Thu 12:50, 3:00, 5:00, 7:45, 10:25

**COUPLES RETREAT** (PG, sexual content, not recommended for children)  
Fri-Mon, Wed-Thu 12:35, 3:35, 6:50, 9:45; Tue 12:35, 3:35, 9:45

**ZOMBIELAND** (18A, gory violence)  
Fri, Sun-Wed 12:45, 3:10, 5:15, 7:50, 10:20; Sat 3:10, 5:15, 7:50, 10:20; Thu 12:45, 3:10, 5:15, 10:20

**CLOUDY WITH A CHANCE OF MEATBALLS 3D** (G)  
Digital 3d Daily 12:30, 2:45, 5:05, 7:25, 9:50

**PIRATE RADIO** (14A, coarse language)  
Advanced Preview, no passes Sat 7:00

**THE METROPOLITAN OPERA: TURANDOT** (Classification not available) Sat 11:00

**NY TIMES TALKS: A CONVERSATION WITH STEPHEN KING** (STC) Tue 8:00

### CITY CENTRE 9

10200-102 Ave., 780.421.7020

**PARANORMAL ACTIVITY** (14A, frightening scenes, coarse language, not recommended for children)  
DTS Digital, stadium seating Daily 12:20, 2:30, 4:50, 7:30, 9:50

**A CHRISTMAS CAROL** (PG, frightening scenes, not recommended for young children)  
Stadium Seating, DTS Digital, Digital 3d, no passes Daily 12:00, 2:15, 5:10, 7:45, 10:20

**THE MEN WHO STARE AT GOATS** (14A)  
Stadium Seating, DTS Digital Daily 12:15, 2:40, 5:05, 7:35, 10:05

**WHERE THE WILD THINGS ARE** (PG, not recommended for young children)  
Stadium Seating, Dolby Stereo Digital Daily 12:15, 2:50, 5:20

**ZOMBIELAND** (18A, gory violence)  
DTS Digital, stadium seating Daily 8:00, 10:30

**COUPLES RETREAT** (PG, sexual content, not recommended for children)  
DTS Digital, stadium seating Daily 12:15, 3:30, 6:50, 9:35

**THE FOURTH KIND** (14A, disturbing content)  
DTS Digital, stadium seating Daily 12:05, 2:45, 5:15, 7:55, 10:25

**LAW ABIDING CITIZEN** (14A, brutal violence)  
DTS Digital, stadium seating Fri, Sun-Thu 1:00, 3:45, 7:00, 9:40; Sat 1:00, 3:45, 9:40

**THE BOX** (PG, frightening scenes, not recommended for young children)  
Stadium Seating, DTS Digital, no passes Daily 12:50, 3:40, 6:30, 9:15

**MICHAEL JACKSON'S THIS IS IT** (G)  
Stadium seating, Dolby Stereo Digital Daily 12:40, 3:25, 6:40, 9:05

### LEPREAURE

421-125 Ave., 780.472.7600

**COUPLES RETREAT** (PG, sexual content, not recommended for children)  
Fri, Mon-Tue, Thu 6:40, 9:20; Sat-Sun, Wed 1:10, 6:40, 9:20

**THE STEPFATHER** (14A, violence)  
Daily 9:45

**LAW ABIDING CITIZEN** (14A, brutal violence)  
Daily 4:15, 6:55, 9:40

**CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT** (PG, frightening scenes, violence, not recommended for young children)  
Daily 3:55

**SAW VI** (18A, brutal violence, gory scenes)  
Fri, Mon-Tue, Thu 4:40, 7:15; Sat-Sun, Wed 2:00, 4:40, 7:15

**MICHAEL JACKSON'S THIS IS IT** (G)  
Fri, Mon-Tue, Thu 4:00, 6:50, 9:35; Sat-Sun, Wed 1:15, 4:00, 6:50, 9:35

**PARANORMAL ACTIVITY** (14A, frightening scenes, coarse language, not recommended for children)  
Fri, Mon-Tue, Thu 4:50, 7:30, 10:00; Sat-Sun, Wed 1:50, 4:50, 7:30, 10:00

**A CHRISTMAS CAROL** (PG, frightening scenes, not recommended for young children)

Digital 3d. On a screen, no passes Fri, Mon-Tue, Thu 3:45, 4:10, 6:30, 7:00, 9:00, 9:25; Sat-Sun, Wed 12:50, 1:30, 3:45, 4:10, 6:30, 7:00, 9:00, 9:25

**THE BOX** (PG, frightening scenes, not recommended for young children)  
No passes Fri, Mon-Tue, Thu 3:50, 6:45, 9:30; Sat-Sun, Wed 1:00, 3:50, 6:45, 9:30

**THE FOURTH KIND** (14A, disturbing content)  
Fri, Mon-Tue, Thu 4:20, 7:10, 9:50; Sat-Sun, Wed 1:20, 4:20, 7:10, 9:50

**THE MEN WHO STARE AT GOATS** (14A)  
Fri, Mon-Tue, Thu 4:30, 7:20, 9:55; Sat-Sun, Wed 1:40, 4:30, 7:20, 9:55

**ASTRO BOY** (PG)  
Sat-Sun, Wed 1:35

**GALAXY-SHERWOOD PARK**

2020 Sherwood Dr., 780.416.0150

**THE BOX** (PG, frightening scenes, not recommended for young children)  
No passes Fri 3:50, 6:45, 9:30; Sat-Sun, Wed 1:10, 3:50, 6:45, 9:30; Mon-Tue, Thu 6:45, 9:30

**A CHRISTMAS CAROL** (PG, frightening scenes, not recommended for young children)  
Digital 3d, no passes Fri 5:15, 7:30, 10:00; Sat-Sun, Wed 12:30, 2:45, 5:15, 7:30, 10:00; Mon-Tue, Thu 7:30, 10:00

**THE FOURTH KIND** (14A, disturbing content)  
Fri 4:50, 7:50, 10:20; Sat-Sun, Wed 1:45, 4:50, 7:50, 10:20; Mon-Tue, Thu 7:50, 10:20

**THE MEN WHO STARE AT GOATS** (14A)  
Fri 4:20, 7:15, 9:40; Sat-Sun, Wed 1:50, 4:20, 7:15, 9:40; Mon-Tue, Thu 7:15, 9:40

**MICHAEL JACKSON'S THIS IS IT** (G)  
No passes Fri 4:00, 7:00, 9:45; Sat-Sun, Wed 1:00, 4:00, 7:00, 9:45; Mon-Tue, Thu 7:00, 9:45

**WHERE THE WILD THINGS ARE** (PG, not recommended for young children)  
Fri 3:45, 6:30, 9:20; Sat-Sun, Wed 12:45, 3:45, 6:30, 9:20; Mon-Tue, Thu 6:30, 9:20

**LAW ABIDING CITIZEN** (14A, brutal violence)  
Fri 4:30, 7:40, 10:15; Sat-Sun, Wed 1:30, 4:30, 7:40, 10:15; Mon-Tue, Thu 7:40, 10:15

**PARANORMAL ACTIVITY** (14A, frightening scenes, coarse language, not recommended for children)  
Fri 5:30, 7:45, 10:30; Sat-Sun, Wed 12:40, 3:00, 5:30, 7:45, 10:30; Mon-Tue, Thu 7:45, 10:30

**COUPLES RETREAT** (PG, sexual content, not recommended for children)  
Fri 4:15, 7:10, 10:10; Sat-Sun, Wed 1:15, 4:15, 7:10, 10:10; Mon-Tue, Thu 7:10, 10:10

**ZOMBIELAND** (18A, gory violence)  
Fri-Sun, Wed 4:10, 7:20, 9:50; Mon-Tue, Thu 7:10, 9:50

**ASTRO BOY** (PG)  
Sat-Sun, Wed 12:50

**GRANDIN THEATRE-ST ALBERT**

Grandin Mall, Sir Winston Churchill Ave., St Albert, 780.458.9822

**WHERE THE WILD THINGS ARE** (PG, not recommended for young children)  
Daily 4:55, 6:55, 8:55

**ASTRO BOY** (PG)  
Daily 12:50, 2:55

**COUPLES RETREAT** (PG, sexual content, not recommended for children)  
Daily 1:10, 3:10, 5:10, 7:10, 9:10

**A CHRISTMAS CAROL** (PG, frightening scenes, not recommended for young children)  
No passes Daily 1:00, 3:00, 5:00, 7:05, 9:00

**PARANORMAL ACTIVITY** (14A, frightening scenes, coarse language, not recommended for children)  
No passes Daily 12:35, 2:35, 4:20, 6:00, 7:45, 9:30

**MICHAEL JACKSON'S THIS IS IT** (G)  
No passes Daily 12:35, 2:45, 4:50, 7:00, 9:05

### LEBUC CINEMAS

Lebuc, 780.422.7077

**PARANORMAL ACTIVITY** (14A, frightening scenes, coarse language, not recommended for children)  
Daily 6:55, 9:15; Sat-Sun, Wed Nov 11:15, 12:55, 3:15

**A CHRISTMAS CAROL** (PG, frightening scenes, not recommended for young children)  
Daily 7:05, 9:25; Sat-Sun, Wed Nov 11:15, 1:05, 3:15

**COUPLES RETREAT** (PG, sexual content, not recommended for children)  
Daily 1:10, 3:10, 5:10, 7:10, 9:10

**THE MEN WHO STARE AT GOATS** (14A)  
Daily 7:10, 9:30; Daily Sat-Sun, Wed Nov 11:12, 1:10, 3:30

**MICHAEL JACKSON'S THIS IS IT** (G)  
Daily 7:00, 9:20; Sat-Sun, Wed Nov 11:12, 1:00, 3:20

**LEBUC CINEMAS**

9828-101A Ave., Citadel Theatre, 780.425.9272

**FUTURE VISIONS** (STC) Fri 12:30pm

**THE STORYTELLING CLASS** (STC) Fri 2:00

**PANEL DISCUSSION: THE CHALLENGE OF TRUST: ETHICS AND RELATIONSHIPS IN A WORLD OF EVOLVING DOCUMENTARY STYLES** (STC) DOC Alberta, moderated by David Christensen: Fri 4:30



# MUSIC



53 Champion & his G-Strings

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PREVIEW // JEFF STUART & THE HEARTS

## Dogs, giants and hearts

Jeff Stuart started an album and found a band along the way



**SHARING THE MUSIC** >> Multi-instrumentalism runs rampant within the band as members switch up between songs / Eden Munro

DAVID PERRY

Horseshoed around a small, wooden table at the Empress, Jeff Stuart and bandmates Chris Quesnel and Dwayne Martineau talk very much like they play: eloquently, but with a natural ebb and flow, deferring to each other when one has something, picking up on the spaces he might leave, trading off so seamlessly that

even simple ideas spin into thoroughly revealing tangents. It's the kind of natural chemistry that belies the fact that not only is *Black Dogs Blue Giants* Jeff Stuart & the Hearts' first CD, but the band didn't even technically exist when Stuart started the recording process two years ago.

A long-time solo artist, Stuart went into now-bandmate Gavin Ross's basement recording studio with some song ideas and a vague notion of hoping to fill out

his sound—a decision, he says, born of wanting something more than just the guy-with-a-guitar stuff he'd been playing to that point.

"I got—well, I got a little bit bored," Stuart explains a bit sheepishly. "You're standing up there by yourself, for starters, and though you've heard the song hundreds of times and start having ideas about parts to throw in, it's not like you can really convey that to the audience. With the band—well, I wouldn't have been able to make that kind of record on my own."

But the Hearts—rounded out by Sara Hart and Tim Resaul, with everyone save Stuart pulling multi-instrumental duties—turned into something much more than just a group to play parts Stuart

envisioned. Fleshing out his songs for a live setting, the dynamic and camaraderie that developed found their way back in, expanding the songs to their current incarnations, layered, kitchen-sink alt-country tunes where love and regret are brought to life by a roots orchestra that goes everywhere from tambourines and hand-claps to lap steel and violin.

None of the band members can quite nail down exactly why they gelled so well, but Martineau attributes a lot of the cohesion to the fact they're all interested in fitting their talents into each song, as opposed to showing them off.

"Because we all play so many instruments, there's a bit more freedom and energy because it's a song-first approach,"

he says. "It's not like, 'OK, your role is the bass player, you're the girl on the fiddle, you're the keyboard,' so we're not just sitting around wondering what we're going to do. If you decide that it would be great to not play for half of the song and then do four bars of lap steel, that works. If we decide we need a tambourine, we see who has a free hand."

"Exactly," chimes in Stuart, not missing a beat. "Whatever sound you can make that we need made, go ahead and do it."

TUE, NOV 10 (8 PM)

JEFF STUART & THE HEARTS

WITH AYLA BROOK, PALE MOON LIGHTS

PAWN SHOP, \$10 - \$15



WATCH JEFF STUART & THE HEARTS PERFORMING LIVE AT THE VUE STUDIO ON VUEWEEKLY.COM.

**HART OF HEARTS** >> Jeff Stuart and fiddler Sara Hart / Eden Munro

**VIEWFINDER**



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# Building a House of Cards

Folk artist James Keelaghan sculpts songs out of loss

JAMES STEWART

A certain part of it involves just sitting around and staring at the wall," explains celebrated Canadian folk musician James Keelaghan in regards to his songwriting process. "But once you start tossing an idea around, you begin to examine all of the different angles you can tell the story from. Distill the story down to its most essential elements, and spend the rest of the time figuring out how to write in the particular voice that you've chosen."

Keelaghan cites a song called "McConville's" from his latest album, *House of Cards*. The story recounts an real Irish pub famed for its signature whiskey that has never been available for purchase outside of the pub itself. After a regular is killed in an accident, the patrons and proprietor band together, finally auctioning off a bottle of the whiskey in honour of their friend. It's a touching story, and one that Keelaghan initially struggled with telling.

"I had tried to write the song from so many different angles," he explains. "In the end I realized that I had to write it the same way it was told to me, from the bartender. He was a soft-spoken man, in his late 40s or early 50s, with wire-rimmed glasses. Once I could hear the soft, gentle way he had of speaking, the whole song just came together."

With so much attention paid to his lyrics, it wouldn't be a stretch to think that Keelaghan may feel as though the music he writes is under-appreciated, a career's worth of melodies slipping under the radar while other elements of the work are celebrated.

"I know that for a lot of people, when they say, 'Good song,' they are talking about the lyrics," acknowledges Keelaghan. "For most people, the music is just a delivery mechanism for the lyrics. But I'm pretty comfortable with the fact that they enjoy the music too, maybe they just aren't as conscious of it. But the music has to be strong for the words to resonate."



**THE MUSIC REVOLUTION >>** James Keelaghan is excited about the shift in power from the record labels to the artists // Supplied

"If I do have a chip on my shoulder about anything, it's about how underrated the rhythm guitar is—I'm a freakin' drum kit up there," Keelaghan adds with a laugh. "It's the basis for everything else that happens in the song."

With many nights spent under the spotlight with only his guitar as accompaniment, Keelaghan has over 20 years worth of material to draw upon, each song rolling out verse after extended verse. In an age when so much pop music consists of shouting out two or three slogans over and over for three minutes, I ask Keelaghan if he ever forgets a verse or draws a blank onstage?

"No, I've never had any problem. Early in my teens, I was gravitating towards drama and music," he says. "I remember I was called in to take over a part of an actor that had gotten sick at a production of [Shakespeare's] *The Comedy of Errors* that was happening in Calgary. I had to learn, absorb, and memorize a lot of material very quickly. Somehow I acquired the skill and it's stuck with me to this day—gigging every second night helps too."

With themes of loss prevailing throughout *House of Cards*, Keelaghan recounts some personal losses he's dealt with over the past few years that informed his songs. Recalling missed opportunities and personal upheaval, Keelaghan also notes the political climate of the last few years has had an effect on his work, especially the economic hurdles many are now facing.

"We're living in a very exciting time," he explains. "A lot of people are shook up and hurting, but everywhere, and especially in the music community, people are seizing control of the means of production and people are able to take total control of their careers. The system is not working, and it's created a void. There are some radical new ideas forming and old structures have been stripped bare. It's a very important time." V

THU, NOV 12 (7:30 PM)  
JAMES KEELAGHAN  
WITH THE THEATRE  
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WITH GUEST  
AMELIA CURRAN  
SAT NOVEMBER 28  
EVENING SHOW

SLOAN  
SAT NOVEMBER 27  
EVENING SHOW

# Back in the day

Reference points shift with generations

From long before I had become a music-snob music journalist, back when I was a music-snob teen, the kid who left the burbs to go on shopping trips to the cool records stores in the city, I promised myself I was never going to be that guy.

By that guy, I mean the guy who wore his Grateful Dead shirt and dismissed one and all who suggested that there was relevant music made a day after 1969 ended.

Writing about music has helped delay the onset of fogey-dom, but I fear I am going down that road. I've hit a time where I am really beginning to wonder if my musical tastes have gotten old. If I am trying to push the agenda of someone who knew what was hip in 1989 onto another generation. Are the Stone Roses and Pavement to teens today what the Grateful Dead and rehashes of Woodstock stories were to me when I was young?

Really, there's nothing like music to make you feel old.

And this is it. Over the past few months, so much has been said and written about the 20th anniversary of one of the most important albums of my generation. (Note, I am not writing "ever."): the Stone Roses' self-titled album came out in June of 1989.

Yes, when it comes to the hybrid of dance and rock that came out of the mop-topped bands out of Manchester from about 1988 – 1992, the state-of-consciousness caterwauling of Shaun

Ryder and the Happy Mondays will always be my favourite. But the Stone Roses were rock stars, and that collection of songs is remembered by Brits as one of the greatest achievements in their country's rock history, up there with the Beatles and the Stones. In fact, that album started a bidding war for the band, one which took Geffen Records to the cleaners. That's because the Stone Roses were one of the last bands to get the "next Beatles" tag slapped on them. And, after the one smash album came out, it was clear they didn't have another decent lick in them. A follow-up, *Second Coming*, flopped. And, thankfully, the band hasn't put together a 20th anniversary reunion tour.

For the past week, the album has been on heavy rotation in the car stereo and at work. And I find myself marvelling at just what a wonderful record it was and, really, how all those Beatles comparisons weren't wrong. And, then it hit me. This album feels new to me, it's still hip, it's still vital.

And. It. Is. 20. Years. Old. Welcome to the world of being that guy.

And that's the thing, just as a music journalist bred out of the '60s will use And, Warhol's Warehouse and the Monterey Pop Festival as reference points to what's cool, like a music writer born out of the '70s will always fall back to the New York Dolls and early punk, writers of my generation, those of us nearing 40, still look back to Manchester and Seattle grunge as our points to what was hip, even though to a new generation of music listeners they are merely curious points of history. Making someone under 25 "get" how important the Stone Roses' one album to genius was back then—how it was the biggest album on the planet in 1989 – 90 save for in the United States, giving the band what should have been the perfect storm for a Beatlemania-like Invasion of America—was no different than the hippie trying to tell the punk rocker how awesome the Doors were.

Or, like the Dead Milkmen wrote, "All the punks are going to scream yippee, it's the thing that only eats hippies."

Wait. I just referenced a punk song that's more than 20 years old. ▽

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.

## MONDAY

### BLACK DOG FREEHOUSE

Sleeman Mondays: live music monthly; no cover

BLUES ON WHYTE Too Slim and the Taildraggers

DEVAPLEY'S IRISH PUB Open stage Mondays with different songwriters hosting each week; presented by Jimmy Whiffen of Hole in the Guitar Productions; 8-12

NEW CITY This Will Hurt you Mondays: Johnny Neck and his Job present mystery musical guests

### PLEASANTVIEW COMMUNITY HALL

Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Time Fiddlers Society; 7pm

PROHIBITION Chicka-Dee-Jay Monday Night: Soul, R&B, British Invasion, Ska, Rocksteady, and more with Michael Rault

ROSE BOWL/ROUGE LOUNGE The Legendary Rose Bowl Monday Jam: hosted by Sherry-Lee Wisor and Darrek Anderson; 8pm

STARLITE ROOM Death by Stereo, Nations Afire, Chaser, Randy Graves; 7pm (door); \$20 (door)/\$16 (adv) at Blackbyrd, Freedcloud, Mars and Venus

## Classical

### COMMUNICATION HALL

Monday Noon Music: Shelley Younge and Chenoa Anderson (on flutes); 12pm; free

### EDUCATION HALL

Maria Conkey (graduate conducting); 8pm; free

## DJs

BAR WILD Bar Gone Wild Mondays: Service Industry Night; no minors; 9pm-12am

### BLACK DOG FREEHOUSE

Main Floor: Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders

BUDDY'S DJ Dust 'n' Time; 9pm

FILTHY MCNASTY'S Metal Mondays: with DJ S.W.A.G.

FLUID LOUNGE Mondays Mixer

NEW CITY LIKWID LOUNGE Daniel and Fowler (eclectic tunes)

## TUESDAY

### ARDENT THEATRE

International Guitar Night: Founder Brian Gore is joined by three acoustic guitarists to perform their latest original compositions; 7:30pm; \$28

BLUES ON WHYTE and the Taildraggers

BRIXX Chris Asaad with guests, hosted by Mark Feduk (Red Ram, The Uncas); 9pm (door), \$8 (door)

CROWN PUB Underground At The Crown: underground, hip hop with DJ Xaolin and Jae Maze; open mic; every Tue; 10pm; \$3

DRUID—Jasper Ave Open stage with Chris Wynters

HAVEN SOCIAL CLUB Andrew Allen Live; 10pm; \$10

L.B.'S PUB Ammar's Moosehead Tuesday open stage every Tuesday night; 9pm-12am; featuring guests; hosted by Mark Ammar and Noel (Big Cat) Mackenzie

O'BRYNE'S Celtic Jam with Shannon Johnson and friends

ON THE ROCKS The Retrofitz

PAWN SHOP Jeff Stuart and the Hearts (CD release party), Ayla Brook, Pale Moon Lights; \$15 (door)/\$10 (adv) at Acoustic Music Shop, Blackbyrd, Megatunes

SECOND CUP—124 Street Open mic every Tue; 8-10pm

SECOND CUP—Stanley Milner Library Open mic every Tue; 7-9pm

### SHOW ON THE HILL

Centre DJ Tiesto; 7pm; \$52.50-\$69.25 at TicketMaster

All Star Jam with Alicia Tait and Rickey Sidecar; 8pm

STARLITE ROOM Bird Sang Song, Wool on Wolves, guests; 9pm; \$12 (door)

YARDBIRD SUITE Jazz Festival: Tuesday Session: Jeff Hendrick Quartet; 7:30pm (door), 8pm (show); \$5

## WEDNESDAY

BLACK DOG FREEHOUSE Main Floor: CJSR's Eddie Lunchpail; Wooltop; with DJ Gundam

BUDDY'S DJ Arrow Chaser; 9pm

ESMERALDA'S Retro every Tue; no cover with student ID

FUNKY BUDDHA—Whyte Ave Latin and Salsa music, dance lessons 8-10pm

GINGUR SKY Bashment, Tuesdays: Reggae music; no cover

NEW CITY LIKWID LOUNGE 'abill, Ghoul-rock, spooky with DJ Vylan Cadaver

PROHIBITION Tuesday Punk Night

RED STAR Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly

SPORTSWORLD Retro Night; 7-10:30pm

### BLACK DOG FREEHOUSE

Wednesday: live music once a month

### BLUES ON WHYTE

and the Taildraggers

COMMUNITY HALL Jam hosted by Danny Hooper, Craig Montz, Lisa Hewitt, Tracy Mullar, others; no minors; \$10 (adv); 8pm (door); 780.432.2665

COPPER POT RESTAURANT Live jazz every Wednesday night; Bob Tildesley (trumpet); 6-9pm

### EDDIE SHORTS

Wed open stage, band oriented, hosted by Chuck Rainville; 9pm-12am

Remembrance Day Concert: The River City Big Band; 7:30pm; \$34 (table)/\$32 (box)/\$30 (theatre) at Festival Place box office

FIDDLER'S ROOST Little Flower Open Stage with Brian Gregg

FOXX DEN The Mary Thomas Band Wed night open stage; 8pm-12am

HAVEN SOCIAL Open stage with Jonny Mac; 8:30pm; no cover

HOOLIGANZ PUB Open stage Wednesdays hosted by Shane and Naomi

LEVEL 2 LOUNGE Open mic

NEW CITY Circ-O-Rama-Licious: Gypsy and circus fusion spectaculars; last Wed every month

PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening

PROHIBITION Wednesdays with Roland Pemberton III

RED PIANO BAR Jazz and Shiraz Wednesdays featuring Dave Babcock and his Jump Trio

RIVER CREE Wednesdays Live Rock Band hosted by Yukon Jack; 7:30-9pm

SHAW CONFERENCE CENTRE Stone Temple Pilots, Crash Kings; all ages; 7pm (door)/8pm (show); \$55 at TicketMaster

SECOND CUP—Mountain Equipment Open Mic every Wed, 8-10pm

STARLITE ROOM Champion and His G-String (dance) with DJ Champion; no minors; 8pm (door); \$17.50 at unionevents.com, TicketMaster, Blackbyrd

STEEPS TEA LOUNGE—College Plaza Open mic every Wed; hosted by Ernie Tersigni; 8:30-10pm

TEMPLE Wyld Style Wednesdays: Live hip hop, every Wed; \$5

### YARDBIRD SUITE

Jazz

Festival: Joel Miller, Jim Healy Quartet; 7:30pm (door), 8pm (show); \$16 (member)/\$20 (guest) at TicketMaster

## Classical

WINSPEAR Lest We Forget Edmonton Symphony Orchestra, John McDermott (tenor); 7:30pm; \$20-\$69 at the Winspear box office

## DJs

BANK ULTRA LOUNGE Wednesday Nights: with DJ Harley

BLACK DOG FREEHOUSE Main Floor: Blue Jay's Messy Nest Wed Night: Brit pop, new wave, punk, rock 'n' roll with LL Cool Joe

BUDDY'S DJ Dust 'n' Time 9pm; no cover before 10pm

DIESEL ULTRA LOUNGE Wind-up Wednesdays: R&B, hip-hop, reggae, old skool, reggaeton with InVincible. Touch It, weekly guest DJs

FLUID LOUNGE Wednesday Rock This

LEGENDS PUB Hip hop/R&B with DJ Spincycle

NEW CITY LIKWID LOUNGE DJ Roxo Slade (indie, punk and metal)

NEW CITY SUBURBS Shake It: with Greg Gory and Eddie Lunchpail; no minors; 9pm (door)

NIKKI DIAMONDS Punk and '80s metal every Wednesday

RED STAR Guest DJs every Wednesday

STARLITE ROOM Wild Style Wednesdays: Hip-Hop; 9pm

STOLLI'S Beatparty Wednesdays: House, progressive and electronica with Rudy Electro, DJ Rystar, Space Age and weekly guests, 9pm-12am

WUNDERBAR Wednesdays with new DJ; no cover

Y AFTERHOURS Y Not Wednesday



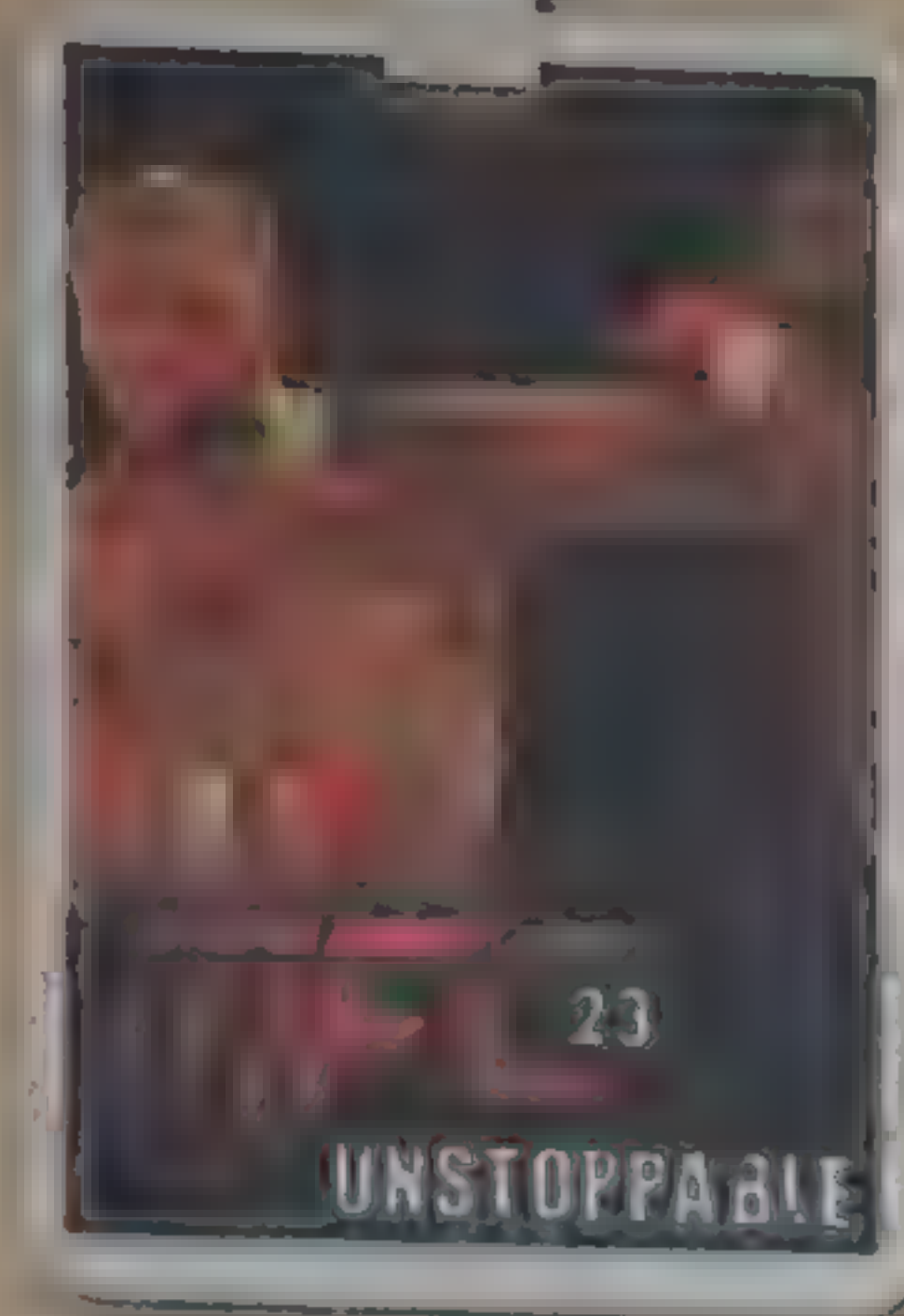
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SATURDAY, NOVEMBER 28  
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STARLITE

**ARKELLS  
NOVAKS**

WEDNESDAY NOVEMBER 18

BRIXX

**WIL**  
with guest VOR TCHIR

TUES NOVEMBER 10

PAWN SHOP

**REX STUART**

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STARLITE

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THURSDAY NOVEMBER 19

PAWN SHOP

**CHILLLOU**  
NOV 19 THE PAWN SHOP

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SATURDAY NOVEMBER 14

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AND JUSTIN RUTLEDGE**

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PAWN SHOP

**THE KING KHAN & THE SUB LINGUALS**  
SHOW

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PAWN SHOP

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# The end of the world

At least, that's how Champion & his G-Strings play it



BRINGING DOWN THE HOUSE >> Maxime Morin, A.K.A. Champion, starts his gigs in solitary before taking them to his G-Strings // Supplied

BY MAX MORIN  
OLYN@VUEWEEKLY.COM

Ask Maxime Morin if he was stressed out about his second album, and you'll get a resounding "oui, tabernacle!" You couldn't really expect anything less from the masochist behind **Champion & his G-Strings**. The sophomore slump is a well-documented phenomenon, and Morin did everything he could to steer clear of it. He filled the five-year space between *All'Em All* and *Resistance* with a live CD/DVD and a remix album. Before diving into writing isolation, he sent the entire album's worth of recordings to the trash when it became clear that he was just creating a duplicate of his successful debut. "Imagine, like, you have a boyfriend, and he's just a jock, and not interesting, not talking to you anymore. Is it going to be hard to let him go and just walk out on him? It can be hard, but not so much, because he's a jock," Morin explains from his Montréal home. "It's the same things with these songs. I had songs that I liked on the previous album, but it was just the same thing. I wasn't going anywhere, just working in the same footprints as *Chill'em All*." After giving up a lucrative career as a film and commercial composer, Morin wants to avoid the formulaic approach of his music writing. It's something of a moral imperative. "You have to put yourself at risk and trying to evolve and put yourself in unknown shoes," he says. "For me, that is what art is, or that's how I like to use art."

His approach is also consciously uncomplicated. Music is meant to be shared, and each gig is played like it is the band's last night on Earth. "The first expression of music, when you look at a child, a kid won't record a song, he won't compose a song, he will play music," Morin says. "The first act, the first musical act is to play, and most of the time, play it for you. Or you see a kid making a drawing and the first thing he does is goes to you and says, 'Look, look, I did this! It's a tree!' He doesn't keep it for himself." Champion's marriage between a simple 808 and a bank of guitars brings into sharp relief the similarities between dance and jam-band music. This music gets bums out of seats, so it's hardly surprising that Champion & his G-Strings want to capture the energy of the group's live show on a studio album, and for Morin, that meant amping up the rock 'n' roll, with more distortion. But it started isolated, away from the prods and pulls of others. "Most of the time, I'll start with the guitar, and just trying to remember the pleasure of playing the guitar: putting your hands on that piece of wood, and let the strings sing to you, and let this instrument be itself, and let you enjoy the act of playing the guitar," he says. "Music is a vibe. I see music as playing with time and space. You have time and space dancing together, and that's life." **V**

WED, NOV 11 (8 PM)  
CHAMPION & HIS G-STRINGS  
STARLITE ROOM, 517 SO

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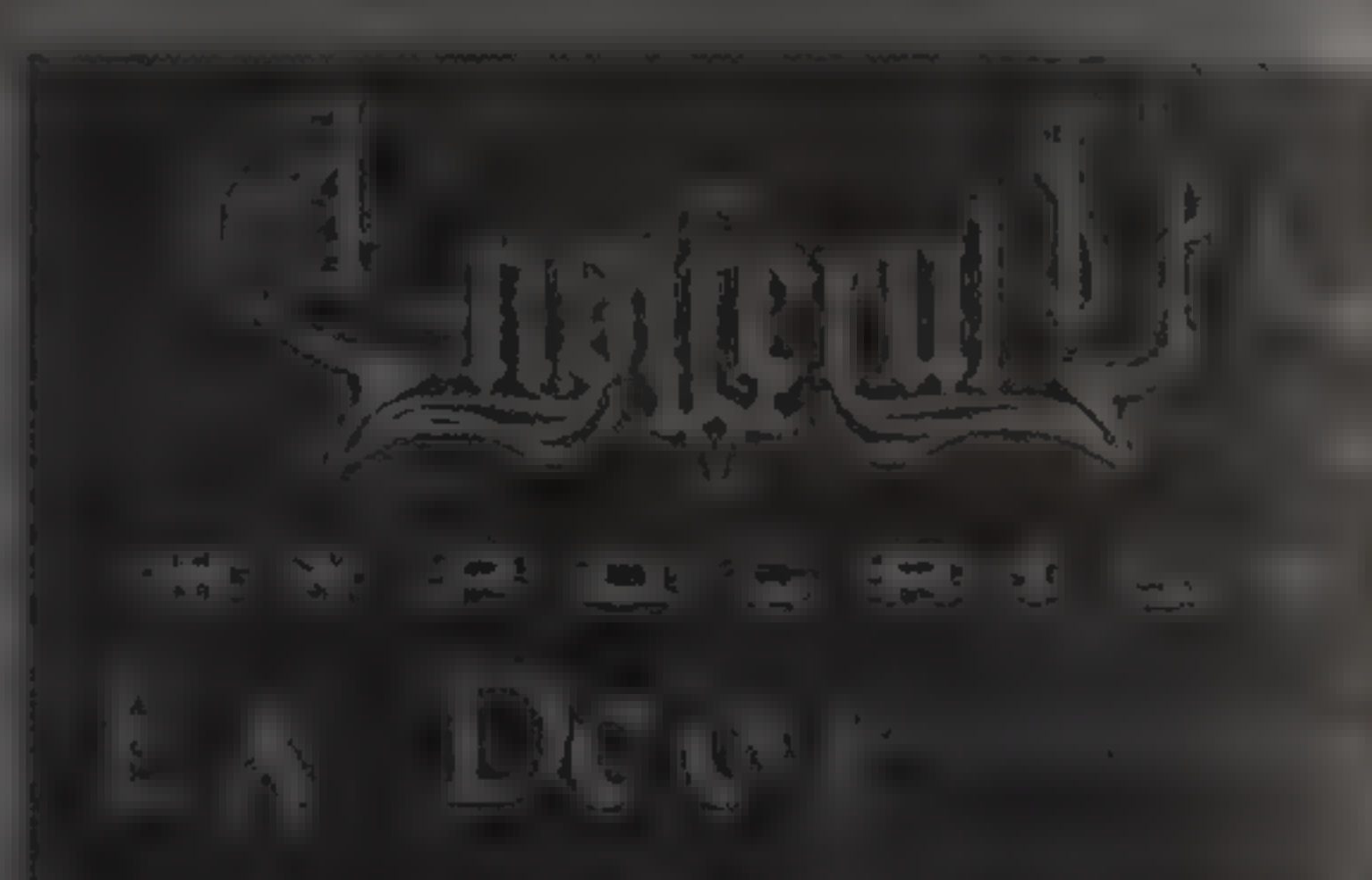


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WEEKLY**



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STARLITE ROOM**

18+ NO MINORS - DOORS 8 PM  
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**VUE**

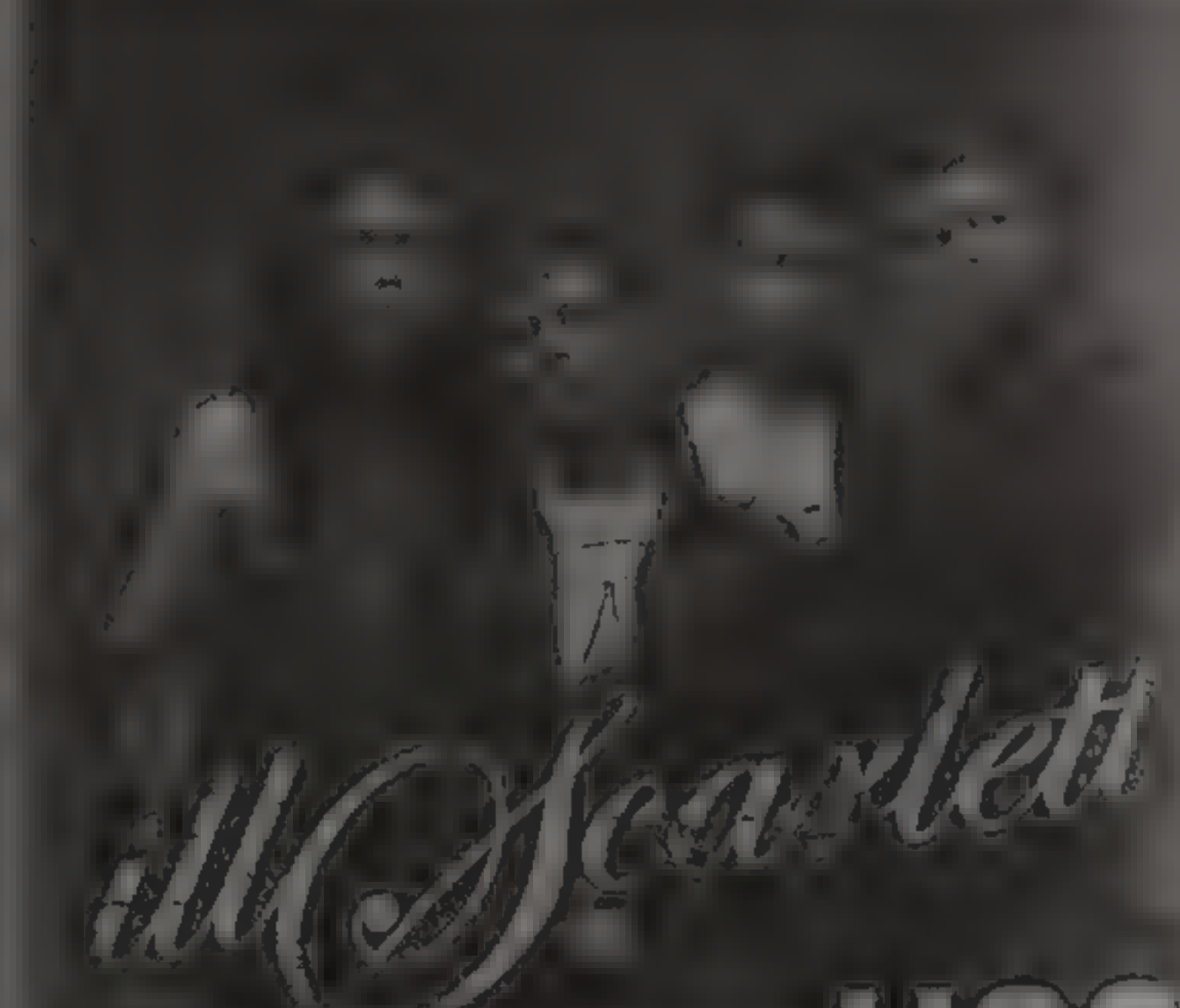
# moneen

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**VUE**



WITH **USS**  
& GUESTS

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**VUE  
WEEKLY**

# hatebreed

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# One for the ditch

Mike Plume returns to Canada with a new album



**SHIFTING TIME ZONES** >> Former Edmontonian Mike Plume lands back in town for a show at the Starlite // Supplied

## MIKE PLUME

The fact that Mike Plume has a new album and is touring the country comes as a surprise to no one more than him. Having, for all intents and purposes, retired from the road-dog life he led for a significant number of years to raise a family in Nashville and be a songwriter, Plume didn't think he'd ever get around to writing songs for

himself again, much less get out and play them for other people. But creative types can't be held down for long, and as soon as some of his old band mates mentioned maybe doing a few shows, Plume's creative muscles started to flex the way Barry Bonds' head does.

"I was burnt out, too many years on the road. This is really my first full road trip of any length since 2001," he says of the tour he's on now which will see him return to Edmonton on November

12. "I just kind of stopped everything and my wife and I had a little girl and I just decided, 'I'm gonna be a person.' I took a long break and in my head it wasn't even a break, I just figured I was done—I wasn't even sure I cared. Once the idea of doing a new record came up, all of a sudden I started writing songs again fast and furious."

For a writer who now lives in Nashville and has for about 10 years—though, as he mentions, Plume also paid rent and lived sometimes on the corner of Jasper Avenue and 124 Street as late as three years ago—the new album, *8:30 Newfoundland*, is pretty Canuck-centric—especially the title track.

"I was living in Nashville and just dreadfully homesick. I'd watch hockey

games and I'd see the Tim Hortons logo on the boards and think, 'Oh God man, I'm homesick,'" he says of the song's genesis, before recounting that the song itself wasn't as easy as the others to bust out. "I knew from the opening verse it was going to take me a long time to write. It just felt so big thematically speaking—it felt as big as the country, like there were a lot of miles to be covered. It was like a guy with a sore tooth—I couldn't leave it alone."

Plume goes on to explain that both the title of the record and the title of the song may not have come about except for a chance email he sent to a friend outlining plans for the record.

"The title is like an inside joke for 38 million Canadians. Well, Canadians born after 1980 who don't listen to

CBC may not get the reference because there's all that cable TV up there so people are watching as much NBC as they are CBC. Maybe they'd get it if I called it 7, 6 Central," he jokes. "I was talking to a friend of mine and said, 'Just for shits and giggles I think I'm gonna do one more record,' and I had all these stupid album titles; One for the Ditch I was thinking of calling it, or The Last Hurrah, but at the end of the email I said, 'I've always thought that 8:30 Newfoundland would be a great title for a record,' and he says, 'That one gets my vote.'"

THU, NOV 12 (8 PM)

STARLITE ROOM, \$15



jinglebellrock

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PREVUE // SLATES

## Live from Burnaby

Veteran musicians take Budd to BC, return to Edmonton with an album



A SECRET FIRE >> Slates was born out of the ashes of James Stewart's old band, Secret Fires // Eden Munro

MIKE AUGUS

// MIKEAUGUS.COM

Even though this may be the first album for Edmonton band Slates, it's not for lack of experience. The band is comprised of ex-members of the Secret Fires, Our Mercury and the Operators, and the group formed almost accidentally two years ago when the ensemble performed as the Jam for the Starlite Room's annual Halloween band masquerade party. Bands as Bands. It's fitting, then, that I catch up with guitarist Eric Budd over the phone as he's scouring Value Village for an Ozzy Osbourne costume, preparing to celebrate the band's two-year anniversary at this year's Bands As Bands, only this time as Black Sabbath.

"[In 2007] we'd been playing as a band for about a year; Our Mercury had wrapped up, and Secret Fires were winding down around the same time," Budd recalls. "Then we did the Starlite Room [Halloween show]—I was playing keys, and these were demo songs for Secret Fires—and they became our songs."

Although the four-piece band, which includes Stefan Duret, James Stewart and Dallas Thompson, may have a soft spot for Sabbath, it draws its influences more poignantly from the frenetic, gruff, punk-rock sensibilities of vintage rock bands like Constantines or the Replacements. Slates chose to record the 14-track self-titled LP with producer Jesse Gander at The Hive Creative Labs in Burnaby, BC, the same place that fellow Edmonton band the City Streets has also tracked its music. Slates also recorded to tape, a delib-



SIX STRINGS >> Eric Budd switched from keys to guitar when he joined the guys in Slates // Eden Munro

erate choice on the band's part, Budd explains, over digital technology's forgiving format, and the benefits of taking the hard road.

"We went out there for a week and banged out the record live off the floor. We did it to tape, and it was great," Budd explains, before adding, "it's my personal preference. When you do it to tape, you don't have as many re-dos as the luxury of when you're doing digital recording. The way the process is with analogue lends itself to the band having

to be in its finest form and really cohesive, and I think we nailed that on that album. We rolled in, everyone's in the same room, everyone can look at each other, so the album really captures the emotion and interaction between players, which is awesome." V

SAT, NOV 7 (3 PM)

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# Untrustworthy

The Johnstones unleashes a new album

BY RYAN BIRTLES

PHOTO: JAMES KEELAGHAN

Everybody needs somebody to look to for inspiration. The Greeks had the muses, Woody Allen has Scarlet Johansen and every indie band everywhere has Bruce Springsteen and Gang of Four, but for Ajax, ON ska band the Johnstones, the person the group draws its inspiration from is named Gary Kraft.

Kraft, described by guitarist and vocalist Jarek Hardy as an unemployed alcoholic who lives with his mother, has become a cross between a sidekick and a messiah for the band, featuring in the group's frequent YouTube videos and selling its merch. A drunken enigma, no one is really sure how the Johnstones and Kraft became so tight.

"He started following us around and doing merch for us and we just realized how ridiculous of a character he was so we just kinda took advantage of it because he's a really fun guy," explains Hardy. "We've done a few videos for him online and included him in a few things so now he thinks he's an Internet celebrity. He goes around Brantford, his hometown, going, 'Have you guys seen my new song, my new video?' He thinks of the Johnstones as his band."

Though the band is now in rotation at music television stations, the group

made itself known on the Internet doing weekly podcasts, making videos and staying on top of Twitter, MySpace and Facebook, and Hardy can't recommend social media to young bands enough.

"For bands that don't have the connections and the status to use media outlets like MTV and radio, there's all these free ones like making a podcast and putting it up on iTunes for free, or Twittering or MySpace-ing or Facebooking—those free ones are great, they're amazing, they're almost as good," he says. "It's a lot of work trying to Twitter or coming up with those podcasts every week when we're hungover or fucked up from partying or playing shows, but if you stay on top of it then people grow accustomed to it and you grow a following. I've noticed that definitely with us, it's growing, so I definitely think it pays off."

**Now touring behind** its brand-new album, *Can't Be Trusted*, the Johnstones are looking forward to getting the new songs on their legs. According to Hardy, this album was a long time coming.

"We had a bunch of songs that we were holding onto that we didn't throw onto our previous albums because we didn't think it was the right timing. There's a lot of material on *Can't Be Trusted* that's older, that's been reworked a million



WATCH YOUR BACK >> The Johnstones *Can't Be Trusted* // Supplied

times. Especially when we met up with Fil [Bucchino] and Matt [Hughes], our producers, and they helped us tweak them to what we wanted them to be," he explains. "It took a lot to put the album together, and I hate saying this cliché but it was like sweat, tears and blood that went into it. I can walk away saying it's the most proud I've been of any-

thing. I've yet to have a son, but I guess this *Can't Be Trusted* album is kind of like my son." V

SAT, NOV 7 (8 PM)

STARLITE ROOM, \$18.50



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## ALBUM REVIEWS

# New Sounds

Blue Rodeo

The Things We Left Behind

(Warner)

★★★★☆



WATCH BLUE RODEO'S JIM CUDDY AND GREG KEELOR DISCUSSING THE THINGS WE LEFT BEHIND ON VUEWEEKLY.COM

EDEN MUMFORD

Technology can be a beautiful thing when it comes to music. There's certainly something to be said for the portability that iPods have brought to our lives. There's a comfort in knowing that you can go off to anyplace in the world, leaving all your bulky belongings behind, and yet you can still carry with you a ridiculous number of favourite albums, always keeping them no farther away than a flick of a thumb.

The quest for volume is nothing new, either—we've been heading here for some time now. When compact discs hit the market, there was a thrill that came with being able to pack a full 74 minutes onto a single disc. But all that additional space brought with it a new problem as bands were forced to create monolithic works that sprawled on and on towards the last song, inevitably leading to the dreadful tag of "filler" for some of the material.

Now, here in the face of a changing landscape where music is delivered to people most often in digital formats, Blue Rodeo is releasing *The Things We Left Behind*, an album designed for the four sides of vinyl. And, while the al-

bum is available as a double CD package as well, *The Things We Left Behind* really comes to life when the album's 16 tracks are split into smaller, more easily digestible chunks.

That's not to say that the double album is entirely free of songs that drift awfully close to filler—on its own, "One More Night" is a rolling trip over a fairly unassuming chord progression, countered by Jim Cuddy painting a compelling tale of tragedy with his words: "And if God is looking down / On this little life we've found / I say you pushed that man until he couldn't fight / Not one more night."

But that's where a double-vinyl release raises the bar, allowing the song to settle comfortably on the tail of the melancholy, sweeping opening track, "All the Things That Are Left Behind," and just before the similarly-sedate-lyrically-but-slightly-more-uplifting-musically "Waiting For the World," where lyrics like "Every day's an endless stream / Of people losing track it seems / But you and I we make our dreams / In different worlds" unfold over a steady, hopeful combo of chords and vocal melody. In the midst of these two songs, "One More Night" becomes a breather after the intensity of the opener and a bridge into the following song.

The remainder of side A is a gentle dip into classic Blue Rodeo territory, making it a welcome opening for those who pine for the band's particular style without much in the way of effort beyond the opener.

It's on side B that the band begins to dip a little deeper, relishing the opportunity to wander through the shadows and linger a little longer, overturning whatever musical stone might interest them.

Side C shifts back to a more traditional approach for the band, though its tracks are stronger as a group than those on side A. It's side D that makes the biggest impact, though, its three tracks taking on a contemplative bent that stretches all the way through the epic and trippy 10-minute finale "Venus Rising." In the end, it's the band's willingness to tread through comfortable territory and then veer off into uncharted waters that suits the format so well, and the group uses that to considerable advantage. **V**

Weezer  
Raditude  
(Interscope)  
★★★★☆



After a relatively promising opener in "(If You're Wondering If I Want You To) I Want You To," Weezer's seventh offering quickly descends into what you might expect given the title: a somewhat self-indulgent, sophomoric collection of anthemic pop songs whose humour never quite manages to reach the high water mark of irony. That's not to say there's a lack of catchy, no-choice-but-to-head-bob songs packed into its brief 35 minutes (not including the four tracks on the "bonus CD"), but with lyrics like "You are my baby tonight / And I'm your daddy" on the dancefloor-pickup "I'm Your Daddy," and tracks like "The Girl Got Hot" and "Can't Stop Partying" it's an album that once again falls far short of the cleverness of their mid-'90s output. And please, Cuomo, stop using the word homies.

SCOTT HARRIS

[www.vueweekly.com](http://www.vueweekly.com)

Gravity Wave  
Gambol  
(Fuzzy Logic)  
★★★★☆



Gravity Wave's sparse-but-energetic *Gambol* is promising: the propulsive instrumentation of "Bangs" and "Fishhook"

open up the floor for some atmospheric, experimental digi-pop, with the band tossing in soft, warm strings, digital samples or tumbling verses of faux-rap as they see fit. The lyrics lean to the dirty side, and sometimes Gravity Wave tries a little hard on milking that for humour: the one-two deflation of closers "Kumquat" (which really tries to squeeze the word for everything) and "HSGAS" (That's "High School Girls Are Sluts") detract from the cooler musical ideas these guys are getting at.

PAUL BLINOV

Molina and Johnson  
Self-titled  
(Secretly Canadian)  
★★★★☆



"Folk" isn't a fitting enough genre for the pastiche of mostly downtempo numbers that ex-Magnolia Electric Co's Jason Molina and Centro-matic's Will Johnson collect here, but it's a good starting point: this is a darkly moving album of guitars and voices surrounded by silence for them to echo in. It's a strong whole, but the string sweeps of "Each Star Marks a Day," which channels the aching croon of Harvest-era Neil Young, is the stand out. If only every musical collaboration turned out this well.

PAUL BLINOV

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10. s/t shrinebuilder



**Devendra Banhart**  
What Will We Be  
(Warner)  
★★★★☆

The folksy, esoteric songs of *What Will We Be* rarely sit still. The 14 Devendra Banhart's collected here pass genres back and forth, always under the (very wide) umbrella his eclectic songcraft offers but free to drift within that: "Angelika" goes from a guitar-plucked love song to a piano-led barroom shuffle in Spanish, and "Chin Chin & Muck Muck" ends only to start up again with different instrumentation three times in three ways. That musical restlessness isn't a bad thing. The slivers of song all feel focused, and make up a nostalgia-tinged whole that's difficult to place your finger on, but is all the more memorable because of it.

**PAUL BLINOV**  
// PAUL@VUEWEEKLY.COM

**Ron Hawkins**  
10 Kinds of Lonely  
(Independent)  
★★★★☆

As the title would suggest, there's a definite melancholy running through *Lowest of the Low* frontman Ron Hawkins' latest album. Recorded in just five weeks in his basement studio, *10 Kinds of Lonely* has a more sparse, country-inspired sound that fits perfectly its topics of lost loves, missed chances and life's regret. Hawkins again demonstrates his incredible knack for turning a clever phrase ("I do all my swimming at the Rose and Crown / 'Cause it takes a lot of bad whiskey to drown" he sings on "Deadman") and creating vivid characters (like "Genevieve") from the album's opener exploring small-town urban decay, both municipal and personal, through to the wistfulness of the closing title track. While lost loves feature prominently, there's other kinds of loss here, as when Hawkins offers an ode to American writer David Foster Wallace ("D.F.W.") or the creeping of time ("Turned Around"). In all it's a brilliant addition to Hawkins' notable musical career.

**SCOTT HARRIS**  
// SCOTT@VUEWEEKLY.COM

**The Dutchess & The Duke**  
Sunrise / Sunset  
(Hardly Art)  
★★★★☆

*Sunset/Sunrise* proves Jesse Lortz and Kimberly Morrison adept at confessing relationship demons over acoustic guitars, with plugged-in instrumentation buoying choruses over traditional-feeling arrangements, imbuing it all with an affecting melancholy spirit.

**PAUL BLINOV**  
// PAUL@VUEWEEKLY.COM

## CLASSICAL MUSIC >> G8 CONCERT

### Fast cars They're not just for rock-'n' roll



EIGHT IS ENOUGH >> Two guitar quartets join forces for the G8 concert

A door slams. A taxi takes off. It weaves through traffic, even dashing into an opposing lane. The passengers' hearts pound. They wonder if they will arrive at their destination.

This isn't a scene from a movie; this was an event that inspired a piece for composer and Canadian Guitar Quartet member, Patrick Roux.

Philip Candelaria, one of the Quartet's members, relates what happened when the group was to play its first-ever concert in Buenos Aires. The two cabs transporting the members to the concert hall zipped through traffic, showing off for the tourists. Unimpressed, the musicians wondered if they were going to make it, Candelaria recalls.

"We thought they were crazy," he jokes.

This experience inspired Roux's piece, "En las calles de Buenos Aires," which the Canadian Guitar Quartet and Salzburg Guitar Quartet will play together at their upcoming G8 concert.

"Patrick likes to base his music on stories and things that have happened, images that have occurred to us on the road, so he wrote this piece," Candelaria says. "It definitely starts off very brisk, fast-paced—in fact, you can hear the cab door shut as the people get in at the very beginning of the piece, and then it just takes off."

For these guitarists, taking this cab ride was actually riskier and more difficult than, say, forming a successful cross-continental octet. When the Canadian and Salzburg Quartets met for the first time in Austria, only days before performing together, they were anxious to see how they'd work together.

"We were a little nervous about that aspect—we're flying quite a ways, we've got a couple of days to see how we gel as a group, we've got a brand new repertoire and works commissioned and so we were all very anxious to get right to rehearsal," Candelaria recalls.

Fortunately, melding the two groups was easier than they'd anticipated. Candelaria attributes this success to several factors, one of which is a common outlook among all eight musicians.

"Musically, we all see the same way," he says. ▽

FRI, NOV 6 (8 PM)

CANADIAN GUITAR QUARTET AND SALZBURG GUITAR QUARTET  
CONVOCATION HALL, UNIVERSITY OF ALBERTA  
\$25 - \$30

For highlights of the week's classical music performances, see *The Classical Score* online at [vueweekly.com](http://vueweekly.com). Email events to [classical@vueweekly.com](mailto:classical@vueweekly.com).

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**Russian Circles**  
Geneva  
(Suicide Squeeze)

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Band bio hyperbole  
This rules my ballsack

**The Dojo Workhorse**  
Weapons Grade Romantic  
(Load)

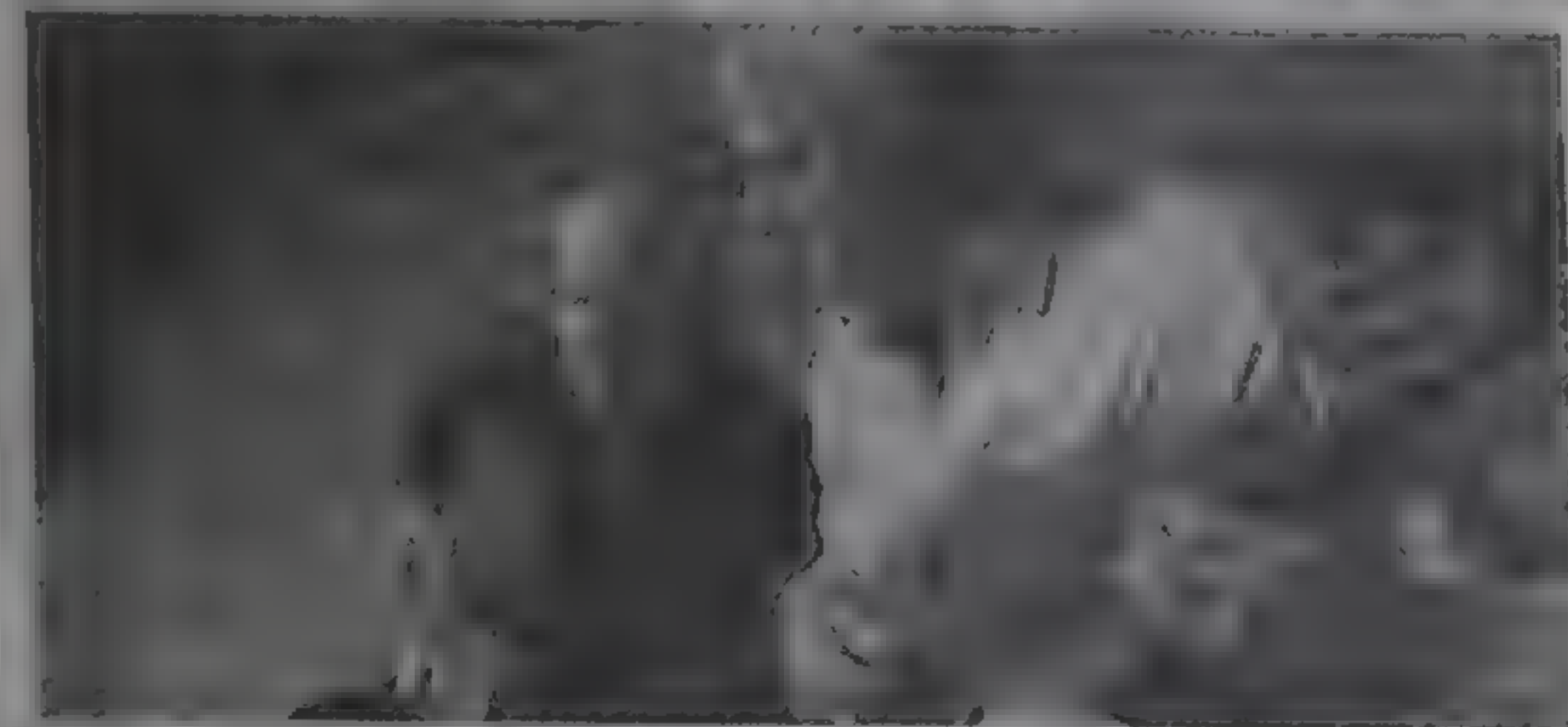
Sexy AM Gold  
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Daniel Wesley  
(604)

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PREVIEW // ANDY KIM

## Steely determination

Andy Kim steps back into the spotlight

BRYAN BIRTLES

by bryanbirtles.com

Though he's had more hit songs than most musicians could ever dream of, Andy Kim's career has been a rollercoaster ride. Counted out more times than he'd like to mention, Kim has always found a way to pick himself up and come back with a catchy melody.

After a career that spans five decades, the Montréal-born singer-songwriter responsible for such hits as "How'd We Ever Get This Way," the Archies' "Sugar, Sugar," and "Rock Me Gently," is about to release a new album, *I Forgot to Mention*, which will be his first in years. Though he'd been out of the game a number of years, a chance encounter with the Barenaked Ladies' Ed Robertson led to the two of them writing a well-received song together which became the title track of the upcoming album.

"I go through periods of time where I'm riding high and then a detour happens. It's just the way my life has unfolded—I don't know why. It's never stopped me from writing, it's never stopped me from challenging people when they say I'm insignificant," he says. "It was a surprise and cool to be able to write a song with Ed Robertson. His invitation kind of brought me to the party again."



ANDY KIM >> Still sweet after all these years // Supplied

Kim's career is defined by steely determination and maybe a little bit of luck. When no one wanted to buy "Rock Me Gently,"—which eventually became one of Kim's biggest hits—he was forced to start his own record label called Ice Records, long before setting up your own record label was as easy as getting a Hotmail account and a website. And though he jokes about it now, starting

Ice Records was a huge risk for him, though one that paid off handsomely.

"When I started my record label called Ice—long before it was hijacked by beer companies and rap artists—I just thought deep down inside that I could do this," he remembers. "The challenges are always there for anybody doing anything that is a dream of theirs, and I've always felt that you have to have the courage before you can discover the talent. The talent may be there but if you don't discover that courage it just stays dormant. Then you're on a rocking chair in your 80s saying shoulda, woulda, coulda."

The desire to avoid regrets is part of what led Kim back into the studio and back into life as a touring musician, but, as he explains, he wouldn't be back out knocking on doors and making music if he didn't have something new to say.

"You strike magic once in a lifetime maybe, but I would not be bothering anybody or going into the studio unless I had magic and I really think that this CD is exactly who I am," he says. "I never think, 'OK, well I gotta rewrite 'Sugar Sugar' sideways, or 'Rock Me Gently' backwards.' I can't explain it, it's just what I'm doing now." **W**

FRI, NOV 6 (8 PM)

ANDY KIM

CENTURY CASINO, \$39.95 - \$49.95

## HOROSCOPE

### ARIES (Mar 21 - Apr 19)

There was a time when wetlands were considered dismal and unproductive. At best they were thought to be a waste of space, and at worst stinky breeding grounds for insect pests. For over 200 years, many marshes, bogs and swamps were filled with dirt and transformed into places suitable for farms, houses and recreational areas. But all that has changed in the last 30 years. Science has rehabilitated the reputation of wetlands, showing how crucial they are. They clean toxins from water, help control floods and soil erosion and are home to more biological diversity than any other ecosystem. The coming weeks would be an excellent time for you to make a comparable conversion, Aries. Something you once demeaned or underestimated could become an inspirational catalyst.

### TAURUS (Apr 20 - May 20)

In the coming week, you will have the potential to articulate what has never been spoken before and to name truths that everyone has been avoiding. Uncoincidentally, you may also be able to hear what you've never been able to hear up until now and tune in to truths you've been oblivious to. As you might imagine, Taurus, you must fully activate both of these capacities in order for either to function at its best.

### GEMINI (May 21 - Jun 20)

Nature's rhythm is cyclical. Everything alive waxes and wanes. If you're smart, you honour that flow by periodically letting parts of your world wither or go to sleep. If you're not so smart, you set yourself up for needless pain by indulging in the delusion

that you can enjoy uninterrupted growth. According to my reading of the astrological omens, Gemini, this is your time to explore the creative possibilities of ebbing and slackening. Ask yourself the following question, which I've borrowed from the Jungian author Clarissa Pinkola Estes: "What must I allow to die today in order to generate more life tomorrow?"

### CANCER (Jun 21 - Jul 22)

Pregnant women sometimes have unusual cravings. From the fourth to sixth month of her daughter's gestation period, for example, my friend Marta was on occasion beset by the longing to eat toothpaste. I've known other women who fantasized about nibbling on mud, coffee grounds and chalk. Fortunately, they all resisted the urge, which is what health practitioners recommend. Instead they tried to figure out if their bodies were trying to tell them about some legitimate deficiency of vitamins or minerals. I offer this to you as a metaphor to keep in mind. As your own special creation ripens, you may experience odd desires. Don't necessarily take them at face value.

### LEO (Jul 23 - Aug 22)

It might be tempting to turn your home into a womb-like sanctuary and explore the mysteries of doing absolutely nothing while clad in your pajamas. And frankly, this might be a good idea. After the risks you've taken to reach out to the other side, after the bridges you've built in the midst of the storms, after the skirmishes you've fought in the Gossip Wars, you have every right to retreat and get your homebody

persona humming at a higher vibration. So I say: be meticulously leisurely as you celebrate the deep pleasures of self-care.

### VIRGO (Aug 23 - Sep 22)

"Hey Rob: I was having trouble finishing my novel—typical writer's block. So I side-tracked myself into making silly creative projects—papier-mache chickens, masks made out of junk mail, collages incorporating bottle caps and dryer lint. I can't say any of it is 'art,' but I feel creative again and my house is full of colourful stuff I whipped up myself. If you wait to be perfect, I concluded, you'll never make anything. I tried something I knew I'd be bad at, so failure didn't matter. Now I'm branching out with my inadequacy—not waiting for Mr. Perfect but having a beer with Joe Flawed, forgetting to be right all the time, admitting that I haven't a clue. I've become smilingly, brilliantly dumb. —Inappropriate Virgo." Dear Inappropriate: Congrats! You're doing exactly what I want to advise all Virgos everywhere to try.

### LIBRA (Sep 23 - Oct 22)

At a yard sale today, I paid a dollar for a stained, pocket-sized horoscope book with many of its pages missing. It had a forecast for Libra for the first part of November 2009, and this forecast struck me as even more useful than the horoscope I had composed for you. As a public service, I'm providing it here. "The graceful dragonfly lives for just a few months. But a sequoia tree's time on earth can last 2000 years. In the same way, some bonds, some creations, some worlds, endure for a mere blink in eternity, while others are destined to outfox the ravages of time. What will be the lifespan of the dream you recently hatched,

Libra? It is time to decide and take action."

### SCORPIO (Oct 23 - Nov 21)

Your anti-role model—the person you should be the opposite of—is the Scorpio warrior, U.S. General George Patton, also known as "Old Blood and Guts." He once said, "Practically everyone but myself is a pusillanimous son of a bitch." That's an attitude you should especially avoid in the coming weeks, since your success will depend on you seeing the best in people—even if they sometimes don't seem to warrant it. P.S. It may be OK to think of yourself as "Old Blood and Guts" if and only if you dedicate your ferocity to the service of smart love and ingenious collaboration.

### SAGITTARIUS (Nov 22 - Dec 21)

Congratulations, Sagittarius! Free Will Astrology's Task Force on Creative Suffering has confirmed that your current dilemmas are exceptionally interesting and useful. You have demonstrated an impressive talent for getting embroiled in riddles that promise to bring out your dormant reserves of vitality and ingenuity. The dumfounding questions you've been wrestling with are high-calibre tests that have drawn you closer to the heart of the reasons you're here on Earth. Take full advantage of this beautiful mess, my dear. Chaos this fertile is hard to come by.

### CAPRICORN (Dec 22 - Jan 19)

When Dante was nine years old, long before he became one of Italy's supreme poets, he fell in love with Beatrice, an eight-year-old girl he met at a May Day party. They never had a close relationship. In the years after their initial encounter, they met infrequently, and both eventually married

other people. But Beatrice played a crucial role throughout Dante's life, although she died at the age of 24. She was not just his muse, but also his "beatitude, the destroyer of all vices and the queen of virtue, salvation." Dante even wrote her into his Divine Comedy in the role of a guide. Is there any person or influence in your life equivalent to Beatrice? Any once-upon-a-time blessing that might be ready to give you the fullness of the gifts it has been waiting all this time to deliver?

### AQUARIUS (Jan 20 - Feb 18)

I would love it if you could find a sword that could cut itself. Or a fire that could burn itself. Or some water you could wash. But even if you can conjure the magic to attract an experience that simply resembles one of those marvelous paradoxes, it would set in motion a series of epiphanies that would liberate you from an inferior paradox—a confusing absurdity that is not worthy of you and that has been draining your life force.

### PISCES (Feb 19 - Mar 20)

The planets are aligned in such a way that suggests you may be able to experience an orgasm solely by meditating. This rare cosmic alignment also means that it's conceivable you could generate money or attract new resources by following your holy bliss, or that you might stumble upon the tricky treasure you've been looking for in all the wrong places. But I can't say for sure that you will actually be able to capitalize on any of these remarkable opportunities. It will depend on whether you can more fully express one of the skills that is your birthright as a Pisces: being wild and disciplined at the same time. **W**



# EVENTS WEEKLY

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## CLUBS + LECTURES

**ABORIGINAL COMMISSION ON HUMAN RIGHTS AND JUSTICE** • Boyle-McCauley Health Centre, 2nd Fl boardroom, 10628-96 St • Muriel Stanley Venn will discuss the Accord with the Aboriginal Community—what does it mean to the Aboriginal people who live here • Tue, Nov 10, 7pm • Free

**AIKIKAI AIKIDO CLUB** • 10139-87 Ave, Old Strathcona Community League • Japanese Martial Art of Aikido • Every Tue 7:30-9:30pm; Thu 6-8pm

**ALBERTA NATIVE FRIENDSHIP CENTRES** • 780.433.3138 ext. 210 • Edmonton Aboriginal Transition Initiative: Meetings to identify needs and gaps in services available to Aboriginal people when they move to Edmonton • Canadian Native Friendship Centre, 11205-101 St, Sat, Nov 7, 2-4pm • Abbottsfield Recreation Centre, 3010-119 Ave Tue, Nov 10, 6-8pm • Info E: eatianfca@gmail.com

**AUGUSTANA DISTINGUISHED LECTURES** • augustana.ualberta.ca • Greenwoods' Bookshoppes, 7925-104 St; The Projects of Canadian Poetry with Tim Lilburn; Thu, Nov 5, 7pm • Free

**AVOIDING FRAUDS AND SCAMS** • St. Albert Public Library • saplab.ca • How to avoid scams, particularly in the area of telemarketing, internet scams and mail fraud • Thu, Nov 12, 7-8:30pm • Free; Pre-register at the adult info desk, and Fl; 780.459.1682

**AWA 12-STEP SUPPORT GROUP** • Braeside Presbyterian Church bsmt, N. door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Every Mon, 7:30pm

**BUDDHISM FOR BEGINNERS** • 10502-70 Ave • 780.633.6157 • Mahamudra (meditation) book study and discussion: every Mon 7pm • Meditation and practice: every Wed 7pm • Until Nov 27, 7-8pm • Free

**CANADIAN MENTAL HEALTH ASSOCIATION** • Suite 800, 10045-111 St • 780.414.6311 • Family support drop-in group for those who are supporting an adult family member living with a mental illness • Every Wed, 6:30-8:30pm

**CHESS CLUB** • 780.474.2318 • rovingchessnuts@shaw.ca • Learn to play chess; all ages includes classes, school programs and tournaments

**CHURCH SPIRITUAL ECONOMICS—Embracing True Prosperity** • Unity Church of Edmonton, 13820-109A Ave • Rev. Yvonne Racine presentation on how healthy attitudes can cure financial problems • Starting Wed, Nov 11, 10-noon; Thu, Nov 12, 7-9pm • Pre-register at 780.913.6466, email unity@unityofedmonton.ca

**COHOUSING: A NEW WAY OF LIVING?** • St. Albert Public Library, 5 St Anne St, St. Albert • 780.459.1682 • Learn more about this green, affordable and alternative housing style • Thu, Nov 5, 7-8:30pm • Free

**EDMONTON COMMUNITY FOUNDATION** • Robbins Health Learning Centre, Grant MacEwan City Centre Campus, Rm 9-202, 10700-104 Ave • 780.426.0015 • ecfoundation.org • Wills Week Charities Session • Thu, Nov 5, 11:45am-1:30pm (lunch provided) • Free; pre-register

**EDMONTON ESPERANTO SOCIETY** • 10025-102A Ave, Rm 18128 • 780.702.5117 • Fri, 12-1pm

**EDMONTON FAMOUS 5 SOCIETY** • Fairmont Hotel Macdonald, 10065-100 St • 780.414.1663 • Luncheon lecture with Bernie Kollman • Thu, Nov 5, 11:30am-noon (networking reception), 12-12:30pm (luncheon); 12:30-1pm (Presentation) • \$15

**ENERGY FUTURES LECTURE SERIES** • Telus Centre, Rm 150, 111 St, 87 Ave, U of A • Can We Go Green in a Growing Economy?, lecture by Dr. Brian Fleck • Nov 5, 6:30pm (Door); 7pm (lecture); reception to follow • Free

**FABULOUS@50 EXPERIENCE AND MARTINI PARTY** • Central Lions Rec Centre, 111 Ave, 113 St • Trade fair; martinis, gift, bags, speakers, entertainment • Nov 7, 9:30am • \$11 (door); \$9.50 (adv) at TIX on the Square, fabulous@50.ca, 780.470.0749; proceeds to Suit Yourself Charity

**FERTILITY AWARENESS CHARTING CIRCLE** • Block 1912 Café, 10361-82 Ave • fertilityawarenesschartingcircle.org • Meets 1st Wed each month, Nov-Apr, 6:30-8:30pm • Donation of \$5

**FUNDRAISING SUCCESS—Where to Start and How to Build It** • GMU Alberta College Campus, PCL Hall, 5 Fl, 10050 MacDonald Dr • Resource Centre for Voluntary Organizations / Fundraising Success Workshop with Tim Haak • Sat, Nov 7, 8:30am • \$33.75 (incl GST, breakfast, lunch, registration); pre-register at rcvo.org

**GREAT EXPEDITIONS HOSTEL TRAVEL** • Hostelling International, 10647-81 Ave • 780.454.6216 • Slide show on Kenya (2007), presentation by John and Eleanore Woollard • Nov 9, 7:30pm • \$2 donation

**GROWING A LOCAL ECONOMY** • Village Life-styles, 10429-79 Ave • A discussion with Jessie Radies • Wed, Nov 12, 7-9pm • Free

**HOME—Energising Spiritual Community for Passionate Living** • Gameau/Ashbourne Assisted Living Place, 11148-84 Ave • Home Blends music, drama, creativity and reflection on sacred texts to energise you for passionate living • Every Sun 3-5pm

**IN DEPTH TOWN HALL MEETING** • Strathcona Place Seniors Centre, 10831 University Ave • 780.433.5807 • With Rachel Notley • Thu, Nov 12, 10am

**INSPIRING EVENING WITH ROBERT LOBETTA** • Eveline Charles Academy downtown • Robert Lobetta will talk about his life and career, the importance of having a vision—and what makes a vision; and a Q & A session • Nov 9 • Tickets at TDX on the Square

**JUST IN TIME FAIR TRADE CHRISTMAS** • Star of the North Retreat Centre, 3A St Vital Ave, St. Albert • Sun, Nov 8, 10am-3pm

**LIFELONG LEARNING** • Jubilee Auditorium • A Series of Programs Designed for Seniors: monthly lectures, musical performances, visual art programs and creative activities • Nov 16, 11:30am-1pm

**MEN'S BREAKFAST—ALFRED NIKOLAI** • McDougall United Church, 10025-101 St • 780.428.1818 • Habitat for Humanity: Affordable Housing's Everyone's Business with speaker Alfred Nikolai • Sat, Nov 7, 9-10:30am • \$10; pre-register by Nov 2

**OIL AND ICE TOUR** • Tory Lecture Hall 12, U of A • 1-800-26-PANDA • www.fc.ca/tour • Cross-Canada speaking tour of authors Andrew Nikiforuk (Tar Sands) and Ed Struzik (The Big Thaw), discussing how the melting of Arctic sea ice and the exploitation of the Alberta tar sands are connected, and how they are shaping Canada's future • Nov 4, 7pm • Free

**PERSONAL DIRECTIVES** • Strathcona Place Seniors Centre, 10831 University Ave • 780.433.5807 • With Helen McClean • Thu, Nov 12, 1pm

**PHILOSOPHER'S CAFÉ SERIES** • Steeps Urban Tea House, College Plaza, 1116-82 Ave • augustana.ca • Mystery and Theology with David Goz; presented by the Chester Ronning Centre • Sat, Nov 7, 1-3:30pm • Free

**ROYAL ASTRONOMICAL SOCIETY OF CANADA** • Telus World of Science, Margaret Zeidler Star Theatre, 11111-142 St • 780.451.3344 • Meeting, featuring speaker Tony Whyte discussing meteorites of Alberta • Nov 9, 7:30-9:30pm • Free

**ST ANDREW'S UNITED CHURCH QUILTING GROUP** • St. Andrew's United Church, 9915-148 St • 780.452.4454 • Fall quilt sale • Sat, Nov 7, 1-4pm • Proceeds donated to charity

**SUGARSWING DANCE CLUB** • Orange Hall, 10335-84 Ave • 780.604.7572 • Swing Dance at Sugar Foot Stamp: beginner lesson followed by dance every Sat, 8pm (door)

**SUPPORT FOR THOSE WITH BIPOLAR DISORDER AND SUPPORT PEOPLE** • Suite 201 10621-100 Ave, 780.452.4661: 1st and 3rd Tue each month, 7-9pm • Rm 0651, Grey Nuns Hospital: Every Thu; 7-9pm; Maxine 780.451.7555

**TIME TRAVELLERS XVI LECTURE SERIES** • Royal Alberta Museum Theatre, 12845-102 Ave • 780.453.9100 • royalalbertamuseum.ca • Chimpanzee Archaeology: A New Understanding of the Origins and Development of Culture; presentation by Dr Julio Mercader • Nov 5, 7pm • \$8 (single/\$25 (series)

**UPTOWN FOLK CLUB—MUSIC PROMOTION** • Norwood Legion, 11150-82 St • uptownfolkclub.ca • Music Marketing Seminar with Kirby • Sat, Nov 7, noon-3pm • \$5 (Uptown Folk Club member)/\$10 (non-member); Pre-register at 780.436.1554

**VEGAN/VEGETARIAN POTLUCK** • Riverdale Community Hall, 9231-100 Ave • VofA.ca • Bring a home-made vegetarian, vegan or raw vegan dish for at least 6 people • Sun, Nov 8, 5:30-7pm • \$3 (VOA member)/\$5 (non-member)/free (youth 12 and under)

**WALKING WITH GRIEF FOR PARENTS** • Knox Metropolitan Church, 8308-109 St • 780.454.1231 ext. 224 • Support group for parents whose child has died at any age • Until Nov 5, 7-9pm • Pre-registration required • Fee by donation

**WINTER CYCLING DISCUSS** the thrills and (how to avoid) spills of winter cycling, with seasoned winter-cyclists • Fri, Nov 6, 7-9pm • Free • Pre-register E: info@bikeology.ca

**WOMEN IN BLACK** • In Front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat, 10-11am, each month, stand in silence for a world without violence

## COMEDY

**CENTURY CASINO** • 13103 Fort Rd • 780.481.9857 • Shows start at 8pm Thu-Sat and late show at 10:30pm on Fri-Sat; \$12 (Thu)/\$19 (Fri/Sat) • Jo Anna Downey; Nov 5-7 • John Benhler; Nov 12-14

**COMEDY FACTORY** • Gateway Entertainment Centre, 34 Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Kris Shaw; Nov 5-7 • Bob Angeli; Nov 12-14

**COMIC STRIP** • Bourbon St, WEM • 780.483.5999 • Wed-Fri, Sun 8pm; Fri-Sat 10:30pm • Victoria Jackson, Kevin Stobo, Kelly Dakus; Nov 5-7 • Kevin Stobo, Kelly Dakus, Ryan Ash; Sun, Nov 8 • Nick Griffin, Jordan Chyzowski, Kelly Soloduka; Nov 12-15

**DRUID** • 11606 Jasper Ave • 780.710.2119 • Comedy Night: Hosted by Lars Callicou • Every Sun, 9pm

**HYDEAWAY—Jekyll and Hyde** • 10209-100 Ave • 780.426.5381 • Comedy show every Tue, 9pm • \$5 (door)

**LAUGH SHOP—Whyte** • 2nd Fl, 10368-82 Ave • 780.476.1010 • Comedy for a Cure; Thu, Nov 5, 8pm; Proceeds go to the Alberta Cancer Foundation • Jebb Fink; Nov 6-7, 8 and 10:30pm • Amateur night; Nov 10-11, 8pm (door) • Cash Levy; Nov 12-15

**REDNEX BAR** • 10413-100 Ave, Morinville • 780.939.6955 • rednex.ca • The Great Plains Comedy Festival: Dez Reed, Kelly Taylor, Miles Morrison • Nov 6

**RIVER CREE RESORT AND CASINO** • River Cree Resort, Enoch • 780.930.2619 • rivercreecasino.com • BBQ Hoe-Down with Larry the Cable Guy • Wed, Nov 12, 6:30pm, 9:30pm • \$25

**WINSPEAR CENTRE** • Sir Winston Churchill Sq • 780.428.1414 • winspearcentre.com • Rodney Car-

ington; Fri, Nov 6, 7pm; \$47 at Winspear box office • Just For Laughs Comedy Tour hosted by Sugar Sammy featuring Danny Bhoj, Tommy Tiernan, Pete Correale and Godfrey; Sun, Nov 8, 7pm

## QUEER

**AFFIRM SUNNYBROOK—Red Deer** • Sunnybrook United Church, Red Deer • 403.347.6073 • Affirm welcome LGBTQ people and their friends, family, and allies meet the 2nd and Tue, 7pm, each month

**BISEXUAL WOMEN'S COFFEE GROUP** • A social group for bi-curious and bisexual women every and Tue of the month, 8pm • groups.yahoo.com/group/bweddmonton

**BOOTS BAR AND LOUNGE** • 10242-106 St • 780.423.5014 • and Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • and Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Fri and Sat DJ SeXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

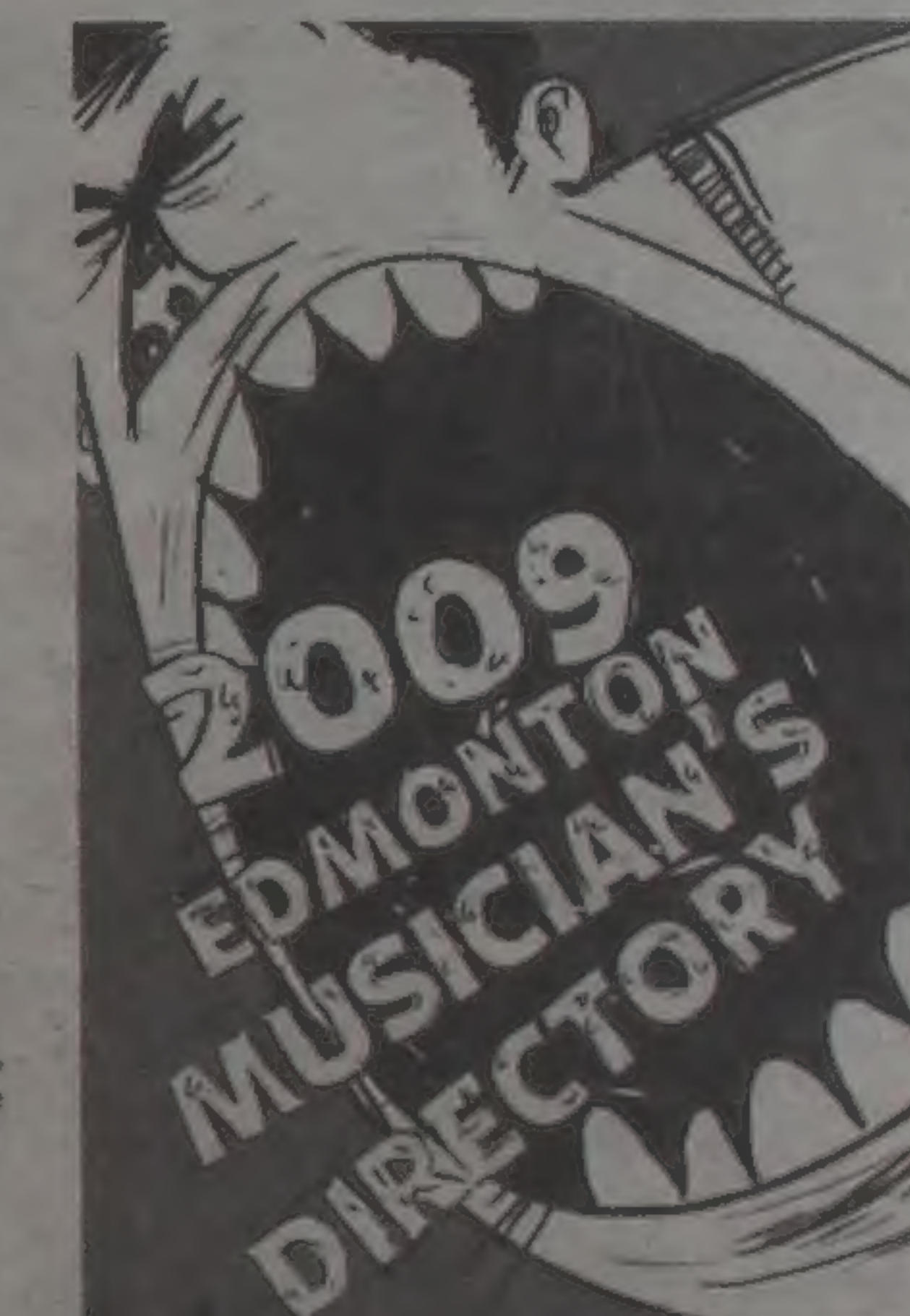
**BUDDYS NITE CLUB** • 11725B Jasper Ave • 780.488.7736 • DJ Dust 'n' Time; Mon 9pm • DJ Arrow Chaser; Tue 9pm • DJ Dust 'n' Time; Wed 9pm, no cover before 10pm • DJ Arrow Chaser; Fri 8pm, no cover before 10pm • DJ Earth Shiver 'n' Quake; Sat 8pm, no cover before 10pm • DJ Bobby Beats; Sun 9pm • Drag Queen Performance Show, Sun, no cover before 10pm

**EDMONTON PRIME TIMERS (EPT)** • Unitarian Church of Edmonton, 10804-119 St • A group of older gay men who have common interests meet the 2nd Sun, 2:30pm, for a social period, short meeting and guest speaker, discussion panel or potluck supper. Special interest groups meet for other social activities throughout the month. E: edmontonpt@yahoo.ca • primetimerswww.org/edmonton

**GLBT SPORTS AND RECREATION** • teamedmonton.ca • Women's Drop-In Recreational Badminton; Oliver School Gym, 10227-118 St; 780.465.3620; Wed, 6-7:30pm • Bootcamp; Lynnwood Elementary School at 15451-84 Ave; Mon, 7-8:15pm; bootcamp@teamedmonton.ca • Bowling: Gateway Lanes, 100, 3414 Gateway Blvd; Sat, 5-7pm; bowling@teamedmonton.ca • Curling: Mon, 7:45-9:15pm, Granite Curling Club; 780.463.5942 • Running: Sun, Tue, Thu; running@teamedmonton.ca • Swimming: NAIT pool, 11762-106 St; Tue, 8-9pm, Thu, 7:30-8:30pm; swimming@teamedmonton.ca • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm; Thu intermediate: Amiskwaciy Academy, 101 Airport Rd, 8-10pm; recvolleyball@teamedmonton.ca; volleyball@teamedmonton.ca • YOGA (Hatha): Free Yoga every Sun, 2-3:30pm; Korezone Fitness, 203, 10575-115 St, yoga@teamedmonton.ca

**ILLUSIONS SOCIAL CLUB: CROSSOVERSERS** • 780.387.3343 • meet monthly • For info go to groups.yahoo.com/group/edmonton\_illusions/

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**LIVING POSITIVE** • 404, 10408-124 St • edmlivingpositive.ca • 1-877-975-9448/780.488.5768 • Confidential peer support to people living with HIV • Tue, 7-9pm: Support group • Daily drop-in, peer counselling

**MADELEINE SANAM FOUNDATION** Faculté St Jean, Rm 3-18, 780.490.7332 • Program for HIV-AID'S prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat, 9am-5pm each month • Free (member)/\$10 (membership) • Pre-register

**MAKING WAVES SWIMMING CLUB** • geocities.com/makingwaves\_edm • Recreational/competitive swimming. Socializing after practices • Every Tue, Thu

**PLAY NIGHT CLUB** • 10220-103 St • Open Thu, Fri, Sat with DJs Alex Brown and Eddie Toonflash

**PRIDE CENTRE OF EDMONTON** • 9540-111 Ave • 780.488.3234 • pridecentreofedmonton.org • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu, 2-4pm • CA: Thu (7pm) • Suit Up and Show Up: AA big book study group every Sat, noon • Youth Understanding Youth: Up to 25 years, support and social group every Sat, 7-9pm; yuy@shaw.ca • Womonspace: Board meeting 1st Sun every month, 10:30am-12:30pm • Trans Education/Support Group: Meet the 1st and 3rd Sun, 2-4pm, every month; albertatrans.org • Men Talking with Pride: Sun 7pm; facilitator: Rob Wells robwells780@hotmail.com • HIV Support Group: 2nd Mon every month, 7pm • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting and Tue every month, 7:30pm • Transgender, Transsexual, Intersex and Questioning, Education, advocacy and support for men, women and youth • Free professional counselling every Wed except the 1st Wed each month; 7-10pm; appt encouraged, drop-ins welcome • YouthSpace: drop-in for LGBTQ for youth up to 25; Tue-Sat, 3-7pm

**PRISM BAR** • 10524-101 St • 780.990.0038 • Wed: Free Pool; Karaoke, 9pm-midnight • Thu: Prism Pool League; 7-11:30pm • Fri: Steak Nites; 5-9pm; DJ at 9:30pm

**ROBERTSON-WESLEY UNITED CHURCH** • 10209-123 St • 780.482-1387 • Soul OUTing: an LGBT-focused alternative worship • 2nd Sun every month, 7pm; worship Sun, 10:30am; people of all sexual orientations welcome. LGBT monthly book club and film night. E: jravenscroft@rwuc.org

**ST PAUL'S UNITED CHURCH** • 11526-76 Ave • 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

**WOMONSPACE** • 780.482.1794 • womonspace.ca, womonspace@gmail.com • A Non-profit lesbian social organization for Edmonton and surrounding area. Monthly activities, newsletter, reduced rates included with membership. Confidentiality assured

**WOODYS** • 11723 Jasper Ave • 780.488.6557 • Karaoke

with Nathan; Mon 8pm • Martini Mondays; 3pm • You Don't Know Game Show with Patrick and Nathan; Thu 9pm • Long Island Iced Tea; Thu 3pm • Karaoke with Morgan; Wed 7pm • Karaoke with Kevin; Sun 8pm

**YOUTH UNDERSTANDING YOUTH** • yuyedm.ca • Meets every Sat, 7-9pm • E: info@yuyedm.ca, T: 780.248.1971

## SPECIAL EVENTS

**CHRISTMAS CRAFT SALE** • Alberta Avenue Community League, 9210-118 Ave • 780.447.2513 • Nov 13-14, 10am-6pm

**A DAY IN THE LIFE OF A UGANDAN WOMAN** • Old Timer's Cabin, 9430-99 St • Fundraiser for Edmonton Ainembabazi Children's Project • Sun, Nov 8 6:30pm (door) • \$35 at Shannon@ainembabazi.org, 780.970.7426

**EXPOSURE** • Latitude 53, 10248-106 St • Cite Franco-phone, 8627-91 St • Metro Cinema, Zeidler Hall, Citadel Theatre, 9828-101A Ave • Steamworks • exposurefestival.ca • Exposure is Queer Bodies: Edmonton's Queer Arts and Culture Festival • Nov 13-21

**INSPIRED CREATIONS MARKET** • Westridge/Wolf Willow Community Hall, 505 Wolf Willow Rd • Artisan Sale • inspiredcreationsmarket.com • Nov 14, 10am-6pm; Nov 15, 11am-5pm • \$2/donation to the Edmonton Food Bank

**JEANS AND BEANS GALA** • Delta Edmonton South Hotel • Dinner, dance, live and silent auction; Danny Hooper MC, music by the Honky Tonk Heroes; fundraiser for Employment Abilities • Sat, Nov 7, 6pm (cocktails, 7pm (dinner)) • \$114.50 at EmploymentAbilities 780.945.4642

**JUST IN TIME FAIR TRADE** • Star of the North, 3A St Vital Ave, St. Albert • 780.459.5511 • starofthenorth.ca • Christmas sale • Sun, Nov 8, 10am-3pm

**PIZZAZZ!** • TransAlta Arts Bams, 10330-84 Ave • Locally organised by Craving Color • Fri, Nov 13, 5-9pm; Sat, Nov 14, 9am-6pm; Sun, Nov 15, 10am-4pm

**ROCKY MOUNTAIN WINE AND FOOD FESTIVAL** • Shaw Conference Centre, 9797 Jasper Ave • Featuring the Edmonton Grand Tasting Hall • Nov 5-7 • \$12-\$25 at rockymountainwine.com

**RUTHERFORD HOUSE REMEMBERS** • 11143 Saskatchewan Dr • 780.427.3995 • Heroes of the Home Front: Paying respects to the hard work of Canadians in the First World War with a war-time cuisine and displays • Sun, Nov 8, 12-4pm

**WINTER WINE FESTIVAL** • Devine Wines, 10111-104 St • 780.496.5947 • A wine tasting benefit for the Old Strathcona Youth Coop • Fri, Nov 6, 7-9:30pm • \$20 at Devine Wines

**WITH THESE HANDS—Fort Saskatchewan** • Fort Mall, 10420-98 Ave, Fort Saskatchewan • Arts, fine crafts and specialty food • withthesehands.ca • Nov 6-8



# Double exposure

If there's one thing worse than being gay in Jerusalem, it's being one half of an Arab/Jewish pairing. If you happen to be a same-sex Arab/Jewish couple, you might as well kill your parents where they stand. So goes the heart-wrenching backstory to Yun Suh's documentary *City of Borders*, a film showing with *Tongzhi in Love* at this week-end's Global Visions Film Festival in partnership with the Exposure Festival.

*Borders* is an emotional ride as we follow Israeli and Palestinian patrons of Shushan, Jerusalem's only queer bar. Operated by Sa'ar Netanel, the city's first-and-only out city councillor, the club is a safe haven for customers facing discrimination from all sides. One of the film's subjects, Boody, is a devout Palestinian Muslim. He and his friends sneak past barbed wire and guard towers, risking

imprisonment just to get to the bar.

Two of the doc's most compelling subjects are Samira Saraya, a Palestinian living in Israel and her partner of four years, Ravit Geva, who is an Israeli Jew. The couple struggle to move past the entrenched prejudices of the society they grew up in, and while they are obviously in love conflict still rages beneath the surface.

*Borders* also chronicles mounting clashes between religious groups and gays in the Holy City. Netanel receives countless threats as World Pride celebrations in Jerusalem approach. A particularly upsetting moment in the film occurs when he visits his elderly mother who has been receiving vitriolic hate messages on her phone because of her son.

"There was a very bizarre coalition between religious Muslims, Jews and Chris-

tians against the parade," Netanel says. "They were united in their hate against us."

**Focusing less** on threats of violence and more on shame is *Tongzhi in Love*. The film follows three gay men as they try to navigate being good sons while living secret queer lives in Beijing.

"There's no society where it's easy to be gay, but to be gay in China is to collide with the most central tenet of Chinese tradition: the honour-bound duty of sons to carry on the family name," explains director Ruby Yang.

Long Ze, one of the documentary's subjects, debates with another gay man that their purpose is not to live their own lives but to make their parents happy by fulfilling their responsibilities, arguing that anything else is selfish. Soon after, he's relating stories of group sex and orgies at the spas. It may be the other side of the world, but it's the same closet.

The beautifully heartbreaking documentary is set firmly in the world of men with established gay identities who feel shackled by tradition. The film begins

with a voice over from Frog Cui: "I met my first boyfriend through a friend. It happened last summer. I guess it was love at first sight. I'd never felt this way ... ever. Head over heels in bliss ... but it's not like your usual relationship. Our feelings stay underground like the subway. Sure, it's swift and intense but we can only speed through darkness."

I spoke to Roz Zulla, Exposure's director of community outreach, about why they chose to feature two films from the other side of the world. "Exposure supports endeavours that examine the diverse spectrum of queer expression examining the multitude of perspectives of queer issues from around the world," Zulla replied. "We need to broaden our minds so that we may learn to appreciate and understand others' lives as well."

The films will be followed by a panel discussion that aims to explore race, class, gender and queerness.

"There needs to be more discourses about blended spaces. In the queer mainstream, we are so used to having discourses that focus on one of these

identity markers but we forget how multifaceted we are as human beings," says Zulla. "Why can't we talk about being Jamaican and gay or Muslim and gay in one sentence without fearing exclusion from our communities? Why can't we talk about being a woman, Muslim and a lesbian? There is richness in our experiences when we can talk about being a woman, being part of an ethno-cultural group and being a lesbian."

Both films present viewers with cultures that are startlingly different and yet somehow also very familiar to North American queers who have had to fight for acceptance. One scene in *Borders* sees Saraya and Geva confronted by a homophobe during the Pride parade. Saraya bravely holds her girlfriend while declaring, "I prefer to die my life than live my death." We should all be so strong. ▽

*City of Borders* and *Tongzhi in Love* are screening together at the Stanley Milner Library theatre on Sunday, November 8 at 8 pm. For details visit [globalvisionsfestival.com](http://globalvisionsfestival.com).

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On the MOVE • Victoria School Dancer Transition Resource Centre (DTRC) • Career planning and networking conference for dancers • Nov 13 • Free • Register at [dtrc.ca/movetransit/edmonton](http://dtrc.ca/movetransit/edmonton)

Info: 416.595.5655

Submit exhibits for consideration in the following categories: Environmental Site Specific Installation; Curated Group Exhibit, Individual or Two Artist Exhibit, and Community Programs are invited to participate in 2010 at The Works Art Market and Food Street (deadline Feb. 15, 2010) and Street Stage (deadline Mar. 15, 2010). Application at [www.theworks.ab.ca](http://www.theworks.ab.ca)

Artist Volunteers needed at the Today Family Violence Centre; to develop murals in their new facility that help in creating a positive environment for clients. Materials provided. Contact Patrick Dillon at 780.455.6880

Call for artist donations for the Christmas Bureau of Edmonton: Any artist willing to donate a piece of art to the Christmas Bureau will get at least two mentions on local main stream radio. Supported by info about the Alberta Craft Council where the work will be presented for sale Info: Dianne Brown 780.414.7681; E: [dianne.brown@christmasbureau.ca](mailto:dianne.brown@christmasbureau.ca)

Inspired Creations Market  
Nov 14 & 15; Looking for unique hand crafted items, created by you. Details available at [www.inspiredcreationsmarket.com](http://www.inspiredcreationsmarket.com)

Forever Growing, Forever Strong—2010 Alberta Literary Awards: Guild of Alberta (WGA). Invite writers from across Alberta to submit to this year's award categories. Deadline: Dec 31, 2009 info: 780.422.8174; [writersguild.ab.ca](mailto:writersguild.ab.ca)

### MUSICIANS

International Songwriting Competition (ISC) deadline extended until Dec 2, 2009. Submit as many songs as desired, entries accepted online, by mail, email using a MySpace account. Info: [songwritingcompetition.com](http://songwritingcompetition.com), 615.251.4441, [info@songwritingcompetition.com](mailto:info@songwritingcompetition.com)

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Meals on Wheels—Volunteers needed • To deliver nutritious meals (vehicle required) Weekdays 10:45am-1pm • To assist in the kitchen Weekdays 6am and 2pm; shift times are flexible.  
Info: 780.429.2020

Volunteer website for youth 14-24 years old.  
[youthvolunteer.ca](http://youthvolunteer.ca)

Heart and Stroke Foundation of Alberta, NWT & Nunavut: Take a few hours this February and join our team of Heart Month volunteers. Visit [theheartandstroke.ca/help](http://theheartandstroke.ca/help); 1.888.HSF.INFO

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# Cougar den

## Dear Readers:

I was going to write more this week about body size, body image and sex, but I'm stupid sick, so here's an older one about age instead. Don't get the flu.  
Love, Andrea

## Dear Andrea:

Fourteen years ago, when I was 26, I met my husband, who was then 58. We've stayed together through thick and thin and we love each other enormously. It has pained me over the past decade to realize that, even when the woman in question has her own accomplishments and is not a "bimbo," even when the man in question is appealing and interesting (not a Donald Trump, nor a philandering cad)—still the nasty stereotypes abound. British comedian Graham Norton, for instance, refers to Catherine Zeta Jones as "that gold-

digging Welsh whore."

I find that otherwise thoughtful women whom I meet, acting on a mixture of feminism, anger and what I infer to be unacknowledged personal pain or fear, seem too willing to continue such stereotypes, and I hesitate to open up to women whom I would otherwise think of as potential friends. I have hoped that as increasingly empowered women realize that they can date younger men if they choose, the rage over the double-standard and the fear of abandonment and dwindling romantic options will begin to fade.

Then SNL comes along with, among other bits that belittle older women, their despicable "Cougar Den" skit, mocking sexually-active older women as ridiculous and disgusting. Fuck you, SNL! These

mean-spirited portrayals are destructive.  
Love, Love My Older Spouse

## Dear Love:

I hadn't even thought about SNL in years until the recent gratifying return of Tina Fey, but now that you mention it (you didn't), I have conceived a visceral loathing for Sarah Palin so intense that I couldn't even watch the debate for fear of feeling too sick to cook dinner. And yet I've still managed to be offended, feministically speaking, by some of the endless harping on her supposed babe-itude. Can we not leave her legs (slender and therefore officially babe-ly) and Senator Clinton's, which have been judged unacceptably stumpy, and everyone else's out of the equation and judge the candidates on their merits? Governor Palin, for instance, doesn't have any.

As for cougars, I have puzzled over the sudden emergence of the stereotype and the unquestioned assumption that the women to whom it is applied deserve ridicule. After a spate of popular-media articles in the '90s about older women and their

younger men I suppose some degree of backlash was inevitable. Still, I, like you, am nonplussed by the degree of venom spit at any woman of a certain age who dares not only to date above her age-determined station but to do anything for fun at all beyond book-club, knitting and golf.

Don't you think, though, that the reaction of some older women to a young one seen with a man old enough to be the first woman's first husband is understandable? We can claim the right to date younger men all we like, but who's to say most younger men will be interested? And there are still legions of old coots advertising for "fit, slender" young things in the personals. There is still a media-driven double standard keeping George Clooney in the "sexy lead" seat while Glenn Close and Cybill Shepherd have to play doughty moms and, yes, cougars. Even the accolades heaped upon the glorious Helen Mirren in recent years have a faint aspect of the freak show about them: "Step up and see the 60-something woman who is still sexually attractive!" These forces are still powerful enough to make your

fond wish for a time when older women will inevitably gaze upon your union with one of their own with bland approval still a bit of a pipe dream. As long as older women with a sex drive and indeed any juice at all left in them are laughed and pointed at, some will still look at a young woman who scoops up one of the few available men in their bracket as whatever the opposite of a cougar might be. Minx. Bitch. Gold-digging (Welsh) whore. Sad and frustrating, but human.

Incidentally, I was curious about the origin of "cougar" in this context and found an article dating it to the founding in 1999 of Cougardate, an online dating site. A book, *Cougar: A Guide for Older Women Dating Younger Men*, by Valerie Gibson, came along in 2001. As you can see, these were guides for women, so the term, even with its "rapacious animal" connotations, wasn't even meant pejoratively. The nastiness accrued to it gradually, it seems, and inevitably. If it's about women actually wanting sex, that's gonna happen.

OK, Now I'm mad too.

Love, Andrea

## VOLUNTEER

Volunteer with the Aboriginal Health Group. Plan events (like Aboriginal Health Week, Speaker Series). Promote healthy habits to high school students. Set up events. E: abhealthgroup@gmail.com; aboriginalhealthgroup.org

Deep Freeze, Jan 9-10, winter festival, need volunteers; contact Judy 780 496 1913; artsontheave.org

Volunteers needed for Global Visions Film Fest Nov 5-8. www.globalvisionsfestival.com/volunteer

CNIB's Friendly Visitor Program needs volunteers to help and be a sighted guide with a friendly voice. If you can help someone with vision loss visit cnib.ca or call 780. 453.8304

Bicycle Mechanic Volunteers for Bissell Centre community homeless or near homelessness members on Mon, Wed, Fri, 9am-12pm. Contact Linda 780.423.2285 ext 134

Movements Dance need Walk/Run enthusiasts to fill volunteer positions and individuals to sit on a fund raising committee for 2010 events. 780.415.5211, movementsdance@shaw.ca

The Learning Centre Literacy Association: seeking an artist or arts & crafts person that would be willing to commit 2hrs weekly to the instruction of their passion to adult literacy learners in the inner city. Denis Lapierre 780.429.0675, dl.learningcentre@shaw.ca

Dr.'s Appointment Buddy—Accompany new refugee immigrants to their medical appointments to give support and assist with paperwork. Thu, 10:30am-2:30pm. Transportation not required. Leslie 780.432.1137, ext 357

P.A.L.S. Project Adult Literacy Society needs volunteers to work with adult students in the ESL English as a Second Language Program. Call 780.424.5514; training and materials are provided

S.C.A.R.S.: Second Chance Animal Rescue Society. Our dogs are TV stars! Watch Global TV every Sat at 9:45 AM where new, wonderful dogs will be profiled. scarscare.org

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